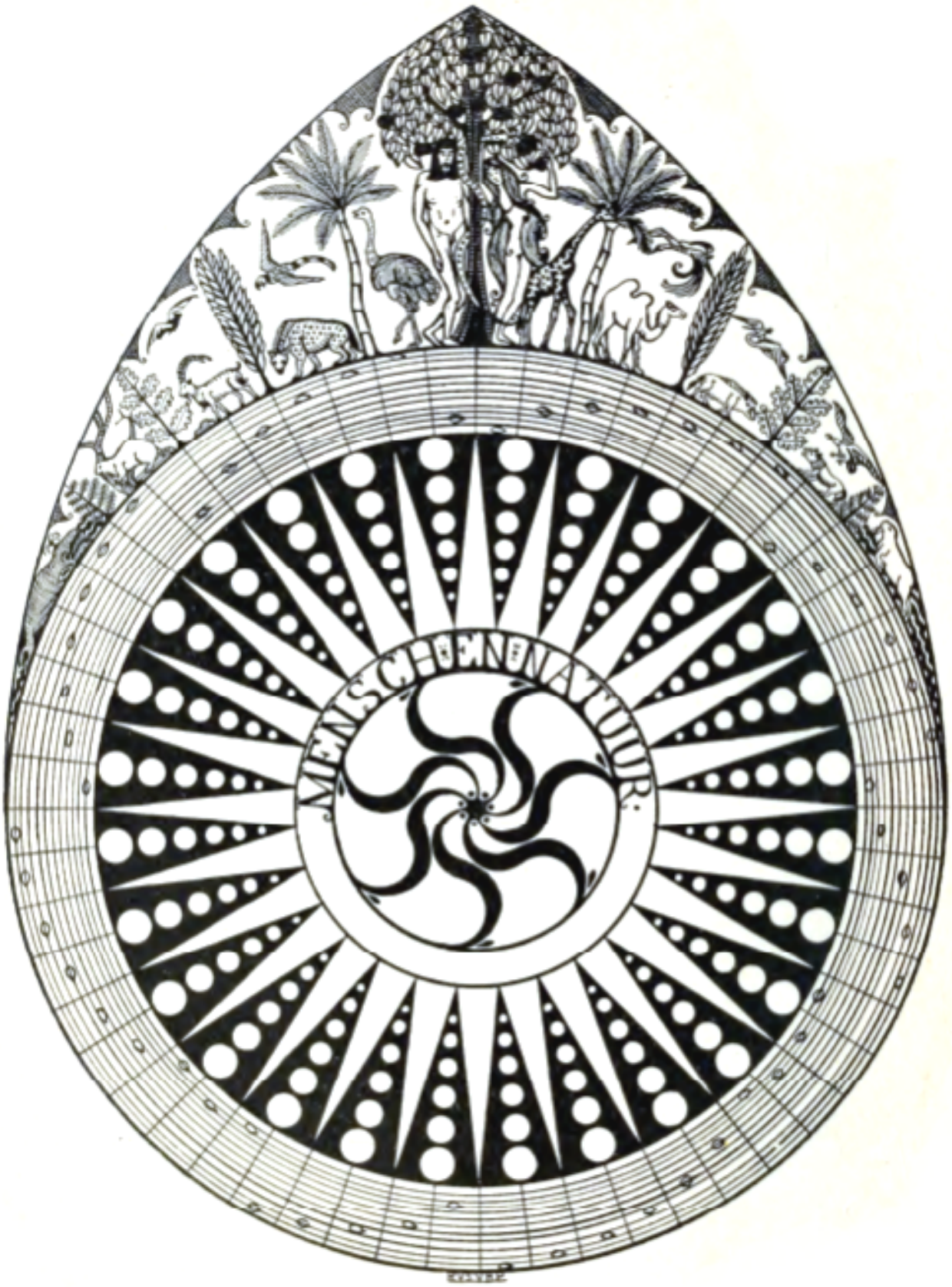
MENSCH EN NATUUR

EEN MYSTISCHE LEVENSBESCHOUWING

DOOR

DR. M. H. J. SCHOENMAEKERS

UITGAVE VAN C. A. J. VAN DISHOECK
TE BUSSUM, IN HET JAAR 1913.


MENSCH-OMNIA VINCIT AMOR

MAN AND NATURE

A MYSTICAL VIEW OF LIFE

BY

DR. M. H. J. SCHOENMAEKERS

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FOREWARD.

In "Christosophie" [1] I explained a method of thought, which can be summarized in two laws:

1. Listen entirely without prejudice to the inborn meaning of the life-words, until the Life that created those words speaks clearly to you.

2. Open your imagination unconditionally to the forms of nature, until you can experience the form of nature as one with its content.

This method of thought does not neglect empiricism, but presupposes it as lived through and overcome. The following reflections are a trial of the practice of this method of thought.

I call these reflections “mystical,” because they recognize the fundamental Mystery of all life and do not attempt to “solve” it, but wish by logical thinking to discover it as a *contemplable* Mystery.

The drawing is by Mrs. Van Schoonhoven van Beurden-Palache.

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1) *Christosophie* by M. H. J. Schoenmaekers (1911). All text shown in green represents supplementary commentary by the translation editor and is not part of the original work.

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I.

ON LIFE AND DEATH.

The reader is asked to regard this first little chapter mainly as preliminary explanations of words. He may perhaps find it a little "abstract." Yet I dare to hope that it will become more concrete through what follows.

1. "To run down" anyone can do, "to undergo" only a hero, but "to die" is the privilege of the King-Man [1].

The highest life-act of human objectivity is: to die. I use here the word "to die" in the strictest sense, insofar as it differs from "to undergo" and "to run down." This difference exists, for Language has never two words for one and the same concept.

To die is to wholly go up into, wholly surrender to the one Life. *Wholly* — namely in such a way that nothing remains of striving after a separate goal, desiring a separate pleasure, maintaining a separate existence. That is to die. In that sense few people can die. Indeed, when the heart is no longer able to drive our blood through the veins, a general exhaustion sets in with us all, which immediately precedes "death," the "overcoming of

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1) **King-Man** (Koningsmensch): Schoenmaekers' archetype of the highest *individual* who dies mystically to become pure Subject. Compare this with his **All-Human** (Al-Mensch): the archetype of *humanity* as a universal whole, transcending individuality—found in *Christosophie* (1911) and *Het Nieuwe Wereldbeeld* (1915).

Life over one of its forms," [1] — but that overcoming is compelled; of "surrender" there is in that case no question. But with the very few, however, who truly "die," death is no longer an overcoming of the one Life over one of its forms, but a complete obedience of that form to Life, so that Life cannot "overcome" them, because there is nothing to "struggle" against. Whoever truly dies, does so as obediently to Life as others give themselves obediently over to the joy of a beautiful spring day. For those who truly die, death as "collapse" exists no longer; their dying is an act, a very positive, conscious act, and therefore no annihilation of their consciousness, no … death. Ahasuerus is the image of most people: even if their heart stopped a thousand times, still they would not die, because they cannot. Socrates is an image of the few who are able to die. Socrates had already gone up into the one Life, he had already given himself over to the one Life, he had already truly "died" before he drank the poison cup. Therefore he remained alive even after his wise draught.

"Undergoing"—again in the strictest sense—is the lot of the hero. The hero differs from the King-Man (the man in supreme completion)

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1) Maurice Maeterlinck (1862–1949), the Belgian Symbolist writer, noted in particular for his mystical reflections on death, fate, and the unconscious in works like *La Mort* (1913), *Le Trésor des Humbles* (1896), and *La Sagesse et la Destinée* (1898).

insofar as he still strives after a separate goal, still desires separate pleasure, still maintains a separate existence, while all this in the King-Man is entirely lifted up into the certain consciousness of his identity with the one Life. The heroic striving, desiring, and maintaining is, however, complete in its kind; it is honest, spontaneous, free from all halfness, and therefore heroic. The hero must undergo in this striving, desiring, maintaining. Why? Because he is protected against the one Life by no artificial and cautious maneuvering. Life can and must reveal in him the truth in which every consciously living human being in his deepest innermost believes: the truth that all striving and desiring and maintaining as such fails. The self-evident life-revelation of this truth is the tragedy that we admire and salute in emotion when beholding the classical tragedies. All suffering that does not let this life-revelation shine through is untragic, however "violent" it may be. Yes, it is the further removed from all tragedy the more violent and thus the more "horrible" it becomes. An obvious example: a man who out of jealousy in love murders his beloved is horribly ugly—a man who out of love's sorrow undergoes is tragically beautiful. (Tristan und Isolde).

"To run down" is not to die, not to undergo, and yet to waste away. It is the struggling

sinking down into the helplessness of artificially maintained striving and desiring and maintaining; it is the forced crumbling away of petrified illusions. Examples of this are easy to find. The atmosphere of bourgeois, horrible "keeping up appearances" is full of it.

2. The truly dead human being is eternal, because he experiences all things as passing away. [1)]

The "all flows" of Heraclitus has become a commonplace, and it is therefore quite natural that its deeper meaning no longer comes into its own. The Greek plural form of "all" (παντα) indicates all *things*, all *objects*. The cosmic truth of Heraclitus's saying confesses the absolute movability only of all "things," but by no means denies the absolute unchangeability of the "I," which is no thing, no object, but *subject*. All things can only then be seen in steady flowing, if outside all things there remains a resting something, by comparison with which all things come and pass away. What then is there outside all things? Nothing other than the "I" itself, which is no-thing and can be no-thing, because the I, that is, Subject, is. Heraclitus calls strife the "father of all things," but let us not forget that all "things" are not yet the All.

The Subject is no separate man, no individual. A separate man is not complete

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1) This is the second of thirty-three numbered propositions formulated by Schoenmaekers.

subject; every individual is also object like all other objects, and thus perishes like all other things. Only the dead human being is truly "I," conscious personality. [1)].

3. Personality stands outside all things, yet is forsaken by no thing. On the contrary: all things are her things.

If it is true that *all* things are moved, then they must be moved by something, and that something can be nothing other than the Subject, the no-thing, the personality. So that all things, which in essence are movements, in their movement, thus in their essence, depend absolutely on the personality. Personality is the "unmoved mover" (Aristotle) which, as center of all her things, creates movement. Call that movement freely by all the names with which Language can express it, you may continue to call personality its creator. "Movement is life." Good: personality is the source of all life, an object does not live out of itself. "Movement is beauty." Good: no thing is beautiful of itself, beauty is created by personality alone. "Movement is eternity." Good: but no thing can be eternal as thing — not even

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1) See my "Christosophie", Third Chapter. II, on the difference between personality and individuality.

an individual, for that too is a thing. All things are eternal insofar as they go, wholly go, wholly pass away through personality, wholly go up into personality.

Movement in all its forms is act, continuous act of personality. Movement is to personality absolutely foreign and absolutely its own. Absolutely *foreign*, insofar as personality is no movability, and *is* not moved. Absolutely its own, insofar as personality moves all things..

4. Personality am I.

This every truly dead human being may say from out of his deepest essential being. From out of, *not* about. There is nothing to say *about* personality, for to speak about something is to speak about an object, and personality is subject. But personality must speak from out of itself, and only itself does it speak out. All things are utterance of personality, utterance in the full sense: creation. The self-consciousness of personality is the recognition of her creation as *her* creation in objectivity. This self-consciousness also, which is itself, she speaks out, and indeed as re-creation of her things. And thus this self-consciousness resounds and draws its lines in all things: “Creation is *my* creation: I love it. Creation is *my* creation: all things

I bid to die, so that they may live, ever again. Creation is *my* creation: all things I bid to suffer, so that they may be glad, ever again. Creation is my creation: all things I bid to be torn apart and to struggle, so that they may love, ever again. Creation is *my* creation: all things I bid to worship an idol that is a thing—now coarse then thin, now good then evil—so that they may renounce their idol, ever again. Creation is *my* creation: I am the eternally dissatisfied, for all things I bid to change; I am the eternally happy, for all things I bid to *change*. — All things are this word: I am, you become out of me."

5. The acceptance of an "individual continuation," understood as the immorality of the individual as such, is a denial of eternal personality.

The individual, in contrast with personality, is still a "thing." But whoever calls a thing as such unchangeable, denies, with respect to that thing, the animating, life-creating power of the non-thing, personality. He denies in his heart, and probably without rationally suspecting it, the continued life of that thing. For the continuation of life of an object means for the thoughtful human being: to continue dying in and through the living Subject. But he not only denies the *continued* life of that thing, that individual; strictly speaking, he denies all life in it. For all life, after all, comes from

personality; an object lives only insofar as it is act of the subject, continually changing act. And the defenders of an "individual continuation" are above all intent on seeing that individual as a lasting object, preferably as a grossly objectified, "materialized" object. What they attempt to discover is indeed not the life of the individual, but a maintaining of hard separateness, of separate objectivity. What they attempt to discover as "continuation of life" is, in essence, nothing other than resistance-power. That resistance-power we call in a stone "inertia," in an animal "instinct of self-preservation," in a human being "individuality"—but it is, in essence, everywhere equally foreign to true *personal* life. That germinates only in a human being who has unlearned all self-preservation and obeys the Subject: "I will the change of all things."

6. Personality is one.

When I call the Subject one, I do not in the least mean that there is one *perceptible* subject in contrast to the many *perceptible* objects. What can be said about objects can never be transferred in an objective sense to the subjective. In the subjective there is neither unity of objects nor multiplicity of objects, for the subjective is *not* object, not perceptible. That non-perceptibility, however, does not prevent us from truly knowing the subjective or the

personal. Precisely because personality is the life of all things, (3) personality, while remaining *non-perceptible*, can be inwardly experienced in and *through* all objects. And that happens when a truly dead human being, freed from being-object, experiences the moved objectivity as moved. Then his personality utters her unmovedness, thus her oneness, in the moved objects. I say: her unmovedness, therefore her oneness. For multiplicity is extension of time or space, and extension is movement.

Now that one personality is in none of us yet complete and always consciously free. But sometimes she breaks through in conscious freedom into our individuality. Then we truly live, then our individuality truly dies. Then there remains for us only one contrast possible: I and the things, that is, I and *my* acts. In such a moment we are King-Man.

I named in proposition 1 three kinds of human beings: King-Men, heroes, and the rest. No attentive reader will now still think that by those kinds I meant groups of individuals. It must now be clear that those kinds are *values* of the one human essence, values that can exist in many individuals and also in one and the same individual. In other words: There is one cosmic Mystery, in which and through which human individuals are called to die, and thus to live into personality.

7. On Concept and Word.

Concepts are also “things.” “I, the eternally dissatisfied, see concepts standing there and feel the rigid heaviness of the ‘object.’ Then I say: ‘Change!’ And immediately they begin to speak, and in speaking they express themselves, and in speaking they move in the supple gestures of true dying. New, more elegant concepts now arise, and again I say: ‘Change!’

Until my concepts move entirely along with the ever-moved reality.

I am the eternally happy, in the midst of my frolicking things. In the whirling, colorful women-play of my chattering concepts I stand and love.”

II.

ON THE COSMIC CROSS.

8. The Cross as Conceptual Representation of the Cosmos.

By "Cosmos" we understand the totality of the humanly perceptible, objective reality. We call that reality "Cosmos" (order), because man either already perceives it as ordered, or else by rational natural impulse wants to perceive it as ordered. The concept "Cosmos" is therefore not the same as the concept "Universe" or *all that exists*. For it is conceivable that, beyond the things we perceive as ordered or want to perceive as ordered, there still exists something objective that can in no way appear within the circle of human perceptibility. But since that something, if it exists, does not concern us, at least for the present, it is forgivable that the words "Cosmos" and "Universe" are often interchanged.

The natural scientist, who as such is an empiricist, analyzes the Cosmos, and, if he remains within his discipline—if, for example, he makes no excursions into the field of natural philosophy—is solely intent on perceiving the analyzed details with the utmost precision. The speculative human being, however, who has lived through and overcome empiricism (not *neglected*, but *lived through* and *overcome!*), is aware of

his right to do precisely the opposite of what the empiricist does: he contemplates the *fundamental* cosmic movement, to which all movement can be reduced, and sees it both in the whole Cosmos and in every smallest particle of it. While the empiricist describes external forms and external action, the speculative human being creates a conceptual representation of the cosmic gesture. That conceptual representation speaks from innermost humanity and is therefore pure reality for the whole human being, pure reality for the rational emotion but also for the imaginative power of poetic dreaming; it is wisdom not only, but also poetry of cosmic content.

The "Cross," with all its wisdom and all its poetry, is a conceptual representation of the cosmic movement. The Cross, that is: the horizontal line of history, the gesture of facts in cause and effect; the vertical line of evolution, the gesture of objects from the primitive to the ever more complex; and the point of intersection of both lines, from which the complete movement proceeds, the "radiative" movement, to which the most complicated "plastic" form can be reduced.

9. Cosmos = cosmic movement.

If we truly want to realize the essence of a conceptual representation of the Cosmos, it comes above all to knowing through and through that objec-

tive reality is in its essence movement, because it is objective. (2) [1)]

The movement of objects is not an accident of the objects, but objectivity is movement and movement is objectivity. This says much more than the "truth as plain as a cow" that there is no movement without object, or no force without matter, and conversely. No: objectivity is movement. I know an object in truth only then, when I perceive it as essential movement. And conversely: as soon as I perceive a movement as essential movement, I truly know objectivity.

A difficulty lies in the concept "movement." The untrained mind is always inclined to think thereby of "displacement," of a flying bird or something of that kind. Now there is certainly movement in a bird, but the "displacement" is in that respect something quite incidental. Every draughtsman, even the most mediocre, knows this. He knows that the lines of a well-drawn bird in flight are indeed "movement," even though in that case there is certainly no question of displacement. Movement itself does indeed often go together with displacement, but it is to be distinguished from it and even separated from it. Movement itself is nothing other than the opposite of rigid-stiff deadness. Movement itself is life-tension … which can be very still. Movement itself is becoming-itself: not the passing through of various *definite*, *limited* forms, but elegant receptivity-to-life, which makes the subtle

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1) The numbers in parentheses (e.g. **(2)**, **(16)**, **(11, 16)**) refer to Schoenmaekers's numbered propositions. The original numbering has been preserved in this translation.

observer say: “That object is nothing but obedience to its subject; it is thus, not because it is too rigid to be otherwise, but because it bends supplely under such a shaping will.” That is movement. In that sense the Cosmos is nothing other than cosmic movement. In the strictest sense only the Cosmos is movement. Every separate object, considered as a separate object, is only relatively movement, and relatively limitation of movement.

In "Christosophy" I said that we only truly know reality when we *rightly* perceive its native surface, because only the native surface of things is un-sought and unmade. I can now add: to perceive a surface *rightly* is to perceive a surface *as movement*. That I already meant this at that time is otherwise clearly evident from the example that presented itself of its own accord to my contemplation:

“There stands a beautiful statue—say, the Venus of Milo. I know that Venus if I know its surface—that is, when I clearly see its surface. Would you call that ‘superficial’ knowledge? Then go ahead—look inside this Venus and see if it's hollow or solid, rap it with your knuckles to find out whether it's made of wood or of stone. I'd prefer to look at the surface, the *curvature* of the surface, the *bending* of the lines, the entire *movement* of the surface”…. (Ch. III. III.)

10. The horizontal, vertical, and radiative cosmic movement.

When I speak here of different movements, I do not mean a merely incidental difference in direction alone, but a difference in movement-itself.

The vertical movement issues from a center-of-movement and meets, ray-wise, the horizontal, which, as circumference of a circle, does not directly "go out" from that center, but is nevertheless "governed" from its center. Governed in the full sense, that is: both born and bounded. From the centrifugal expansion-movement of the vertical rays the circle-horizontal line is born; from the centripetal contraction-movement of those same vertical rays the circle-horizontal line is bounded.[1)] The distinction in the movement itself now lies in the fact that the horizontal movement is controlled by the vertical. Thus, for example, the vertical movement on our earth issues from its center, while the horizontal is parallel to its surface, not directly "going out" from its center but nevertheless "governed" from its center. Thus the

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1). This fully justifies why in proposition 9 I called movement "life-tension." Centrifugal together with centripetal direction gives tension as such. Centrifugal together with centripetal movement gives life-tension.

earth itself moves horizontally in relation to the sun's center, while from the sun's center vertical movement issues toward the earth's orbit around the sun. Where both movements cross not only in direction but also in movement-itself, from the point of intersection a new movement must arise, "governed" by both vertical and horizontal. Governed again in the full sense: both born and bounded. In the intersection is concentrated both the expansion and the contraction of the vertical movement, as well as the expansion and contraction that lives in the horizontal under the influence of the vertical. If the new movement is primitive, it is called "radiative" and manifests itself in a "sphere." If that new movement is complicated, it is called "representation" and manifests itself in an "image." (The word "image" is a modified form of "sphere.") In a strange, perhaps more customary word, the representational movement is called the "plastic" and its manifestation "plastic form." Thus, from the intersections of the horizontal movement at our earth's surface and the vertical from the earth's center, arise the plants: the images of the earth, the plastic forms of the earth. Thus our earth itself arises from the intersection of the horizontal orbit of the earth and the vertical movement that issues from the sun's center toward the earth's orbit. [1)]

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1) The sun-sphere is, in its turn, radiation from the sun's center.

I said explicitly that here I was considering the crossing of two movements as movements, not of two directions alone. The crossing of a horizontal and a vertical direction would certainly not produce radiation, but rotation, a turning. This explains very well why, besides the radiation that manifests itself in our earth-sphere, the earth also rotates upon its axis and around the sun. The vertical movement issuing from the sun's center and the horizontal movement of the earth's orbit are very primitive; they are indeed movements, but the essential life-tension in them is so slight that they still prevail chiefly as "directions." The more the movement becomes completed movement, or pure life-tension, the less will "direction" be manifested in the crossing of horizontal and vertical, but the more radiation, the more plastic form.

Thus the insight into cosmic movement leads to the rational and deliberate recognition of the "Cross" as the pure conceptual representation of the Cosmos. "That conceptual representation speaks from innermost humanity and is therefore pure reality for the whole human being, pure reality for rational emotion but also for the imaginative power of poetic dreaming; it is wisdom not only, but also poetry of cosmic content." (8) If we realize this well, it must seem to us most natural that the purely contemplative imagination of

a religiously minded people has seen the Cross as being of cosmic significance. Even if the whole story of Jesus' Cross were "only" a legend for rationalistic criticism, it would still be cosmic truth. And if that criticism threatened to reason away Jesus' Cross entirely, we would still in no way need to rescue its human value by lowering it to a moral lesson of propriety, as modern theologians of the old school are so fond of doing. The thoroughly real mysticism of the Cross stands above all propriety.

11. The horizontal, cosmic movement is in essence: time.

If we wish to name the horizontal, cosmic movement purely with a single word that says it all, we must first of all be mindful to name objectivity as movement, for "I know an object in truth only then, when I perceive it as movement." (9) And then we must indeed take care to name the movement as *cosmic* movement and not as a movement that is realized only in a separate reality. For: "In the strictest sense only the Cosmos is movement. Every separate object, considered as a separate object, is only relatively movement, and relatively limitation of movement." (9)

If we have taken all this properly to heart, we must see that the true name for the horizontal

cosmic movement is time. For time is movement, and not movement as a single separate object, but as cosmic objectivity, which goes, wholly goes, always passes away. And time is essentially *horizontal* movement. Time moves without *in itself* requiring a beginning or an end. On the contrary: we cannot think logically of anything before or after time. The circle without beginning and without end is the pure conceptual representation of time. [1)]

The concept of that one *continuous* movement of time is intimate truth for the whole human being. In his reason it manifests itself as faith in the unbroken sequence of cause and effect. In his imagination it manifests itself as music. Music is time-movement as art. The one tone is logically-artistically required by its predecessor and logically-artistically requires its successor. This applies still more imperatively to chords, and in the "dissonance" that demand of continuity is strongest. What does it mean, after all, that a dissonance must be "resolved"? Nothing other than that it is in itself a discord, which can only be harmonious through preceding and following tones. The dissonance is at once memory of the past and prophecy of the future.

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1) Time is *not* eternity. The pure conceptual representation of eternity is the *point*, and from that point *time* is thought as arising and is given its character (continuous, horizontal, sequential) by eternity. Eternity, as point, gives birth to time and at the same time sets its bounds; it is the principle that both originates and orders the horizontal movement.

I once heard, at an international exhibition in Düsseldorf, the peal of extraordinarily pure and heavy church bells, which a firm rang there as advertisement. Even the most superficial, pleasure-seeking visitors were moved: they broke off for a while from their giggling amusement and listened in quiet devotion. How was that? *The bells were tuned in a dissonance, a pure seventh chord*. Through the magnificent fullness of the tones and the gentleness of the un-altered, pure seventh chord, the unpleasant auditory impression of the dissonance by itself was entirely removed. Yet it remained a solitary dissonance, which demanded its resolution. All the melancholy of the beginningless, endless movement of time vibrated within it. Artistically and logically it demanded tones that had gone before and tones that must follow; it demanded the continuity of time. But because those resolving, redeeming tones were absent, they awakened in the souls of the hearers the longing for a deeper redemption beyond time, the redemption of eternity. Yes, the bell-founder had felt what time is and what eternity is. I may surely repeat once more about the worthy preachers:

"There is more soul in the bells of their churches than in their piteous preaching tones." [1)]

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1) "The Gospel of the Earth" by M.H.J. Schoenmaekers (*De Beweging*, vol. 2, October 1906, p. 267).

12. The vertical, cosmic movement is in essence: space.

From the little geometry that we learned at H.B.S.[1)] without being led thereby even to suspect the essence of geometry, we are easily inclined to imagine space as one very large motionless thing, filled with all sorts of objects; and, if we have a somewhat speculative bent, we begin to puzzle over the question of whether space also has length, breadth, and depth. That conception is, of course, entirely wrong. All objectivity is movement, and thus also objective space. (2) And to know objectivity truly is to perceive it as movement; thus to know space truly is to perceive space as movement. (9)

What movement, then, is space?

We said in proposition 10: "The vertical movement issues from a center-of-movement." Now that center, considered in itself and apart from its movement, is certainly not space. "Space" says, with all emphasis, the very opposite of "point." Now the movement which essentially issues from the point is also, in essence, the opposite of the point, for that essential "issuing forth" itself is the essential *leaving*-behind of the essence of the point. The vertical movement is therefore, because it essentially issues from a center, to be

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1) H.B.S. = Hoogere Burgerschool = gymnasium, or secondary school.

named as the opposite of "point," with the name: "space."

Thus it is space, being vertical movement, that governs the horizontal movement of time. We see it appear in the unbreakable historical sequence of *causes* as the evolving, extra-historical *origin*. In the chain of "variations" it brings forth "mutations," planting new species, new radiations *upward*. These are in turn immediately taken up into the inexorable, continuous current of time and themselves begin to propagate again. For the horizontal movement of cause and effect is truly unbreakable, however truly the vertical movement also appears within it as an extra-historical evolving power.

This concept of space is again a concept of and for the whole human being. In human reason it manifests itself most purely as *origin* in contrast to *cause*; in human imagination it manifests itself most purely as the essence of architecture. Architecture is the art of space: the art of letting space show what it is—evolutionary movement, which through all stages of species, planting upward in hierarchy, finally brought forth the human being and still says to him: Excelsior. In antiquity, therefore, temple-building that exalted humanity was not only the highest architecture but its most essential act.

13. The radiative, cosmic movement is the complete, objective life.

We spoke of the horizontal and vertical movements as "life-tension." (9) And rightly so. All natural movement awakens in us that emotion which makes us say "life." But those two movements lack something that the radiative movement possesses in its essence, through which we are entitled to call it the *complete* objective *the* life, the objectification of life. The two members of the cross-movement do indeed create, but they are not the principle of their own plastic form. That belongs to radiation alone. Just as a sculptor may indeed say, "my sculpture is my work, born of *my* creative power," but may not in the literal sense say, "my sculpture is my own flesh and my own blood,"—so the creations of the two members of the cross-movement are indeed their creations, which they themselves bring forth, which they themselves govern—but those creations are not their very own embodied forms: they are their images, but not their bodies.

The radiative movement, however, is *embodied*. That embodiment also has degrees of completion: it is primitive in the heavenly bodies, where it is "radiation pure and simple"; it is more perfect in plants, more perfect in animals, more perfect in human beings—and there it is ever more and more and more beautiful "plastic form." But all those forms are still its very own embodiment, and the difference in degree of completion

reveals all the more gloriously the richness of the body. That is the privilege of the radiative movement alone. The vertical movement too proceeds from a center, yet it differs essentially from the radiative. The vertical movement "meets" the horizontal, cuts across it without cutting "through" it (without interrupting it); but the vertical movement *as such* does not "touch," does not "span" a surface *that is its body-surface* — and that is precisely what the radiative movement does. To embody itself is the living contact and life-tension of a radiative center (a "soul") with its wholly and utterly own form.

Where the radiative movement, through a long series of "plastic forms," has reached its highest completion — where it has thus become not only the complete objective life but the *perfected* objective Life — there it must also perform the highest act of life … there it must die. (1) And indeed the objective Life dies in that Human Being who, because he can *do* his dying in full truth, has become King-Man.

The King-Man dies upon the Cosmic Cross. It must be so. For the two members of the cosmic cross-movement govern his body (10), and because he has, through long evolution, unlearned all maintenance of separateness, they govern it *completely*: they are the workers of his death. The workers — *not* the true doers. For he accepts their

work in perfect freedom; his inmost being calls their work forth, *he* performs it, and they, the workers alone, do not know what they are doing; they do not truly act. Gladly, therefore, he grants forgiveness to all those many instruments of time and space — those many "executioners" who torment him unto death. Or rather, he has nothing to forgive them. For they are but puppets of time and space; they cannot help it, any more than time and space can help being time and space.

And when the King-Man has truly died within objectivity, then he is no longer an object, but the one living Subject, the one subjective Life itself. Then he has escaped from the Cosmic Cross, and thereby has overcome his death. His dearest reality — his own body — he has given to the flowing time and the ascending space. He has given his body to time, wholly and entirely; time will cause it to dissolve until it exists in all time, and of no single moment can it be said: then it was not. And he has given his body to space, wholly and entirely; space will cause it to spread until it exists in all parts of the Cosmos, and of no single place can it be said: there it is not. Not of bread alone, which shall spread itself into human flesh — not of wine alone, which shall dissolve into the rhythmic movement of time in human heart's blood — but of

all space and all time and all creations of time and space, of the whole Cosmos, he now says:

"This is *my* flesh and *my* blood, this is my body; you all, children of men, who are soaked through with time and pierced through by space, drink the time and eat the space in meditations of Me.

The Cosmos is my body in the fullest sense.

The artist sees the image of his creation in admiration, but it is not his own body.

Men animate their own bodies, but they do not see their own body's gesture.

I gave away that body which I did not see: now I see my own corporeality and I love her, my bride. [1)]

And my love tells her to go from youth to youth, and my love tells her to pass away from death to death.

For so my love wills: that also my bride truly die, and become Myself, again and again."

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1) Why the subject is masculine and the objectivity feminine is discussed further in Chapter VI.

III.

ON COSMIC SEPARATION AND REUNION.

14. The law of cosmic separation and reunion: every radiation divides itself into a horizontal and a vertical movement, which in turn reunite into new radiation.

This law can be demonstrated most clearly in the heavenly bodies: sun, earth, and moon.

The sun is the most fundamental, most primitive radiative movement of the Cosmos. Out of the radiative solar movement arises the horizontal path of the earth, and the vertical movement that, ray-wise, meets the earth's orbit. From the reunion of these two movements a new radiation arises: the earth. This, in turn, divides itself in the same way as the sun into a horizontal and a vertical movement, which in their turn reunite into a new radiation: the moon.

Whoever, with calm reflection, believes in the *absolute and essential* change of all objectivity (9) does not doubt the truth of this law. A radiation changes absolutely and essentially only when its unity divides into horizontal and vertical movement. And these two diverging movements change absolutely and essentially only when they once more pair together into radiation.

Every complete, radiative life therefore divides itself into the duality of the cross-movement; even the

highest radiation of all: the King-Man. The body of the King-Man, in dying, divides itself into the horizontal movement (time) and *the* vertical movement (space). From that Cosmic Cross there now arises not one radiation "more," yet still a supremely *new* radiation: the total renewal of life of the whole Cosmos — the radiation of radiations. The centre of the whole Cosmos coincides with the solar centre, so that the life-renewing power of the dying of the King-Man is centralised in the solar centre as the centre of the solar body. If legend says that the sun darkens at the death of the God-Man, then it says, in a beautifully simple, poetic image, that the death of the God-Man governs the whole Cosmos. The sun veils its light in a pious greeting to the dying God-Human body that renews its life.

15. The cosmic law of separation and reunion in human nature.

The great-cosmic event repeats itself in every particle of the Cosmos (8) — particularly in every human individual. The Ancients already knew how to recognise the human being as a "Microcosm," and modern embryology has confirmed their vision. The experimental confirmation of a truth that

was discovered through reflective intuition is, strictly speaking, unnecessary for the contemplative human being; but if he is as realistic as he is reflective in temperament, such a confirmation will always remain for him a great delight. For him it is a quiet triumph of his deep love for calmly and simply perceived objectivity. Now that embryology, for example, has shown us how the human being, in embryonic forms, passes through the stages of primitive radiations, it is as realistic as it is contemplative to say: the great-cosmic event repeats itself in every human individual.

We have seen the cosmic law of separation and reunion demonstrated in the vast processes of the heavenly bodies. Does it also repeat itself in the smaller human nature?

Undoubtedly. Human sexuality is a cosmic division of a pre-existing human unity of nature — a division into masculinity and femininity, which are called to reunite into a new unity of nature. This is no vague fantasy or hazy abstraction, but it is both contemplatively and realistically spoken; it is meant as a living, heartfelt, yet no less strictly true reality. The child is a unity — a radiation — that brings into the world its complete life, not yet divided into duality. The growing child, however, becomes male or female through cosmic division. And later, in the life of sexual love, masculinity and femininity reunite

into a new and complete naturalness. Human femininity, masculinity, and the unity of love can be described — not "figuratively," but as thoroughly real — as the three distinct cosmic movements within human nature: the horizontal, the vertical, and the radiative.

16. Human femininity is the cosmic horizontal movement within human nature. The woman is the human-natural realization of time. (11)

The question of whether woman is the man's "intellectual" or "moral" equal lies entirely outside our present discussion — as does the question of whether there exist specifically masculine and feminine virtues and character traits. Here we consider the feminine nature only insofar as it differs cosmically from the masculine. In doing so, we do not begin from scientifically gathered factual material, but from reality itself in its broadest sense — as it offers itself to calm and natural contemplation. Yet we shall "confirm" this contemplation through the results of strict and exact experimental research.

The feminine nature is propagation. That she propagates "children" is not essential, though it is normal. But propagation is her essential being. She must propagate, even where

she brings no child into the world. "Civilisation," indeed, is also true femininity, for civilisation too is propagation. In contrast with original disposition and original capacity, culture is a living continuation of a living inheritance from preceding generations. Lack of intelligence is not *per se* unfeminine, but lack of culture, "vulgarity", is incompatible with femininity as such.[1)] Nana[2)] is nowhere so typically feminine as where she, with her whole being, longs to play the role of an aristocratic lady.

Because true femininity "propagates," inherits and causes to inherit exclusively, it is only natural that woman resists all originality for as long as possible. She wishes to carry something forward, unchanged, into the future. She desires something to which she can be faithful and that is faithful to her — something that endures long, long. She clings as firmly to tradition as she is vigorous in upholding it. Her vigour may sometimes appear revolutionary, but it is conservatism — passionate conservatism. The impetuous suffragette who seems to defy an age-old authority desires, in truth, nothing other than the preservation of woman's timeless desire: to see man honour her calling to propagation. Propaganda for women's suffrage, and other such rights, cannot exist as feminine propaganda so long as in public morals it is self-evident that

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1) Schoenmaekers conceives of masculinity and femininity as complementary cosmic principles. Masculinity represents the originating, creative, formative force — the impulse toward differentiation and new beginnings. Femininity, by contrast, embodies propagation and continuity — the conserving and transmitting of life and culture. When he writes that "lack of intelligence is not unfeminine," he does not suggest that intelligence is not feminine, but that intellect is not the *defining* feature of the *feminine* principle. True femininity, in his view, expresses itself through refinement, tradition, and the continuation of life and culture. Hence "vulgarity" (ordinairheid) — the absence of cultivation and form — is, for him, contrary to the feminine essence itself.

2) **Nana** is the title character of Émile Zola's novel *Nana* (1880), a Parisian courtesan depicted as both destructive and irresistibly feminine. Schoenmaekers invokes her not morally but symbolically—as an archetype of woman's instinctive urge toward refinement, inheritance, and the perpetuation of tradition.

a man does not act wholly rightly if he desires woman otherwise than as a good and beautiful propagative being. — The Hellenic woman was content, though she had no influence upon government, for custom did not doubt her inalienable calling of propagation: even when men satisfied their sexual urge in unusual ways with youths, they did not live with woman unless to make her a mother, or to admire her as "Hetaira,"[1] the ultimate and final refinement of a culture propagated through centuries. The Roman woman was content, though legislation granted her very few "rights." For the Roman man she was either mother, or the incarnation of Roman culture as Vestal Virgin. The Germanic woman was content, though she had to perform hard field labour for the support of the man: in her primitive culture she saw her bodily strength as a symbol of her fruitfulness, and she could experience the labour of the field as one joy with her healthy bearing and giving birth. And the Spartan woman was content, even when her children fell in battle: she had to propagate warrior-courage and warrior-glory; she regretted nothing, so long as she had fulfilled that duty before the eyes of all.

But in our time, public morals have begun to doubt the absolute value of propagation. Now the whisper goes through moral life: "Perhaps

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1) **Hetaira**: in Classical Greece, a cultivated courtesan—educated in music, conversation, and the arts—who offered intellectual and sometimes erotic companionship to elite men, distinct from the enslaved or lower-status prostitute. Schoenmaekers cites the Hetaira as the supreme expression of femininity as culture-bearing and civilising power.

bearing children is folly; perhaps inherited civilisation is infinitely inferior compared with originality." The reverence for the family — which has become the pre-eminent institution of propagation — is wavering alarmingly, and in our morals it is no longer considered dreadful to throw inherited forms of civilisation deliberately overboard, provided it be done with original talent and in an elegant manner. Now woman too wishes to govern. Is that revolutionary? No — it is passionate fidelity to her violated calling: propagation. And she will not rest until morals once again proclaim with renewed certainty that propagation is absolutely necessary, absolutely beautiful, and an inviolable duty. The new morals will make a more reflective distinction between lower and higher propagation: the bearing of children and the transmission of civilisation. The reflective women will recognise and approve that distinction. But so long as woman is not again, in public morals, honoured with full emphasis as a propagative being, so long will she appear … revolutionary.

With woman's essential calling to propagation is closely connected her marvellous power of endurance. Woman is not broken by adversity; she bends, in supple womanliness, and goes on. For behind her presses the past, before her the future promises better fortune. Trusting, though

unconsciously, in her own unbreakability, she breaks everything that does not revere her faithful, beginningless, endless movement of time. In the lower sphere of propagation she loves her children because they are her own continuation in motion, and there she does not love her husband, but the father of her children; hence, in that sphere, her truly feminine physical aversion to sexual contact once she has conceived. In the higher sphere of propagation she believes only in inherited and propagable civilisation. With scorn she looks down upon everything that, contrary to existing civilisation, wishes to be "original". Without remorse she ridicules the greatest talent, and she will laughingly bring it to ruin — unless it shows a chance of being taken up into the movement of culture, generally recognised by cultivated people who “move with the times.” Then she no longer mocks; then there is something to take over and to carry forward. As soon as a man, through actual “success,” proves that he has the capacity to make himself count in the advancing world, she will admire him. Thus woman is time — the horizontal movement — the music embodied in human corporeality. She does not create; yet no man’s creation can defy time unless she carries that creation forward into posterity. And because she is so relentless in her conservative vigour, time will bear along nothing but what cosmically deserves to resound in the music of the ages. Her mocking lust

for destruction is the cosmic, absolutely just selection. —

That woman is movement of time is confirmed by the strict and exact experiments of recent years. Biology teaches that propagation lives in the female egg, not in the male seed. Prof. Dr. J. Loeb caused sea-urchin eggs, through a chemical process, to develop into fully grown specimens without fertilisation by male seed. Bataillon made a frog pregnant by means of a needle. The fertilisation of the egg requires, as an absolute condition, only an irritation or dissolution of the surface layer of the egg (cytolyse). Heredity too lives in the maternal egg, not in the male spermatozoon. The sperm can transmit paternal characteristics, but that is a function entirely different from propagation. Sexual differentiation also is distinct from propagation and lives, at least in the human being, not in the female egg but in the male seed.[1)] These experimental findings are, it must be said once more, no proofs of what requires no proof. But as "confirmations," they are a triumph for "the naked seeing of naked visibility".[2)]

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1) Prof. Dr. Jacques Loeb (1859-1924). "Das Leben". (1911)
2) "Christosophie". — Second Chapter. IV. p. 29 (1911)

17. Human masculinity is the cosmic, vertical movement in human nature. Man is the human-natural realisation of space. (12)

Now that we are not asking in what "more" or "less" man differs from woman, but wish to characterise him in his cosmic essence, we must regard him as the cosmic counterpart of woman.

While the cosmic, feminine movement is horizontal, the cosmic, masculine movement must be vertical: the movement of space. While the feminine movement always continues in cosmic circular motion, the masculine movement spreads out from a centre of movement, an "origin." Whereas the continuation of culture is essential to woman, the absence of culture is not *per se* unmanly. The true man is, in essence, original—vertical movement of space as he is—and "ordinariness" can be original.

It is entirely natural that man, as man, should not willingly submit himself to tradition. The life that he draws from the centre of his movement of space he does not wish to transmit *onward* but to lift *upward*; he wants to carry it upward into time, and when it is borne there through the ages, he will again draw from the "origin" and again create originality upwards—as high as possible.

When man becomes impassioned, this is not a passionate

defence of tradition, but a truly revolutionary challenge: I want to see who is right, the world or I. — Just as in woman there is higher and lower propagation, so in man there is higher and lower elevation. In his lower drive for elevation, man will love his children *not* as his children, but as near beings whom nature has sent to him, so that through him they may be lifted to a destiny more beautiful than his own. In his higher drive for elevation, man will wish to create a new civilisation, strong enough to be carried forward by stern time. — While woman is not broken by adversity but bends and continues, man, stiff-willed, offers his proud head .... or breaks. For no past drives him forward with help, and no future promises him new sources: he draws from his single origin, his centre; or, if he can no longer do so, he ceases to be a living man — then he is broken and falls away from himself.

No one will deny that it is difficult for women to live in peace with one another. And yet, as soon as it comes to making their deepest womanhood be respected by men, they draw one line: their single, horizontal, feminine line. But men, being true men, never draw one line: there is not one cosmic masculine line. The masculine movement, as movement of space, goes out from a centre, and therefore the masculine individuals are conceivable as countless

vertical lines that diverge from one another in rays. The common opinion that men are more suited to communal life than women is not true. What is true is that so many men are broken, enfeebled by woman, who seeks to break all that is original and herself can bend endlessly, unbroken, in unconquerable suppleness. Men who feel so delightfully at home in sociable associations may perhaps display an impressive outward energy of work, but as men they do not *create* there. Friendship from woman to woman can be cosmic reality. Where men may in truth call each other "friends," there exists a different relation than that of man to man — for instance, the relation of shared interest in art or wisdom. Friendship, however, from man to man is either nothing more than a relaxing pastime or a fellowship of broken humanity, which no longer lives but merely has to care for an "existence." For the true man, as a living man, is *solitary* — always creating from a single origin. [1)]

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1). Can you imagine anything more absurd than a men's association for the advancement of real (original!) manhood?

18. Cosmic-sexual separation and reunion.

Despite every essential difference between masculinity and femininity, the sexes still experience a truly cosmic unity. Like all vertical and horizontal movement, the sexes have arisen through a division from a former radiation-unity. (14) More specifically: before puberty the child is a complete, though not yet fully developed, human nature; in the mother's body, during the first months, even the external sexual characteristics of the embryo are absent, and after birth the child remains for a time in its complete physical wholeness, not yet divided into the duality of human sexuality. Later, at puberty, this division takes place, and the child grows into a single-sexed being: it becomes male or female. That is a truly cosmic separation, and therefore it is experienced as a sorrow so deep that it trembles through every fibre of the human being: it is a *cosmic* sorrow.

In the years of youth this sorrow is felt as a tender longing, a "nostalgia" in the truest sense of the word — a genuine yearning for return, a return to the former unity. And oh, that heavenly joy when, in those years of youth, reunion occurs! The joy when the enamoured girl and the enamoured boy find again, through one another,

the lost unity of nature! That joy is a *cosmic* joy; whoever mocks it, mocks the entire Cosmos. — But again comes the cosmic separation. The idyllic infatuation of youth withers away; the boy becomes a grown man without the unity of love with his girl, and the girl becomes a grown woman without the unity of love with her boy. Once more the separation is felt as cosmic sorrow, no longer as homesickness but as bitterness and hate. And the disenchanted solitaries wish to flee from the world: now that they are cosmically abandoned, they wish to be abandoned altogether — preferably dead, forgotten, gone. Perhaps there follows another reunion: man and woman find one another, and the two individuals merge into one love-personality. If their love may *truly* be called real, it is pure reality for the whole human being — pure reality for both spirit and imagination — as much so as the idyllic infatuation of youth. But it is now more reflective, and it can live truly only after a true reconciliation. For in bitterness and hate, man and woman endured their separation after their first youthful love. They have much to forgive each other — not crimes of one individual against another, but the cosmic cruelty that tormented them at the death of their idyll. Perhaps they will still have to experience often the cruelty of cosmic separation. For no human being escapes the Cosmic Cross, unless he has truly died upon that Cross

in complete surrender of his very own body to all Time and all Space. —

In sexual reunion the duality of the sexes, as duality, is temporarily suspended. Yet the feminine continues to exist in all her enduringness, and the masculine continues to exist in all his creative will. The woman remains Woman, and the man remains Man. Complete, lasting unity does not exist before true dying has taken place. Through all the words and thoughts and actions of the lovers, the cosmic dialogue lives on — the cosmic love-struggle of Time and Space:

"I am Time. Does someone say that he loves me? Then will that love last long, as long as Time itself? And did that love also live long ago, long before, without beginning?

"I am Space. Out of the depth of my origin I govern Time. Out of the depth of my origin I declare my love, which gives to Time its course. My love is neither short nor long. It is more than the length of days. It is one *Now*, and always *Now*.

"I am Time. My revolution runs from eternity to eternity, forever. Woe, if Space were to make me stiffen into the rigid stillness of its origin!

"I am Space. Death is the stillness of my origin without Time. But in union with Time, I live. And in union with me, Time lives.

Without me, the course of the ages is empty and cold. I alone can fill its emptiness; I alone can make its monotonous movement ripple and stretch into the beauty of eternal youth!

"I am Time. Who stills my beginningless, endless haste — and yet gives me life?

"I am Space. The most beautiful life is quiet creation and quiet receiving.

"I am Time — pure receiving. Oh, could Space live, which is origin and always origin?

"I am Space — pure creating. Oh, could Time receive my stillness, Time that goes and goes, forever goes?..."

And above them, the most silent Word of the one Subject, that resolves the love-struggle of Time and Space into Eternity and Origin, after that final separation upon the Cosmic Cross.

19. Cosmic relationship of man and woman.

Experimental and statistical research into the "equality of man and woman" can at best provide well-documented material concerning the "intellectual" and "moral" characteristics of the sexes. These characteristics, then, remain outside our discussion — if only because they contain no essential "value"

for the contemplative human being. In the deepest, purest reality, it is not intellectual cleverness that matters, but cosmic insight; not moral integrity, but cosmic power. Cosmic insight and cosmic power are, in one word: personality.

But we are not speaking here of subjective personality; we are speaking of *objective* cosmic movements — the masculine and the feminine. These movements are one, and yet distinct; they are *organically* divided, and therefore there exists a relationship between them. That relationship expresses both essential difference and essential equality of value.

Essential difference. In poetic colours the author of the ancient Paradise story perceived that difference. Eve, *the* Woman, is born out of Adam, *the* Man; and Eve is bounded by Adam, being built from his "rib." Out of the masculine origin, Eve is created — Eve, the enduring causality, the "mother of all living." We can now easily translate that poetic image into terms of cosmic movement: Woman appears as horizontal movement, governed from Man as vertical movement (10). Woman is being-born, being-fertilised, bearing — in one word: *receiving*. Man is creating, fertilising, differentiating — in one word: *giving*.

Essential equality between Man and

Woman is not denied by this — it is affirmed. The truly feminine "receiving" does not make Woman inferior to Man; for the true Man cannot give condescendingly, as though bestowing grace upon a pleading woman — his very being is the will to give. And the truly masculine giving does not make Man inferior to Woman; for the true Woman cannot graciously endure the homage of a crawling man — her very being is longing for receptivity.

That men and women "struggle for *existence*" — even sex against sex — has nothing to do with this *living* reality. All the wrangling talk about the equality of Man and Woman comes from unmanned beings, who can no longer give in a masculine way, and from unwomaned beings, who can no longer receive in a feminine way. *Cosmic* giving and *cosmic* receiving are distinct, yet entirely equal in worth — even in the human being.

IV.

ON THE ESSENCE OF NATURAL FORMS.

20. In nature, form and content are one.

To perceive a given surface truly, is to perceive that surface as movement. (9) The movement, however, of an individual object-surface as such is the natural form of the object. For the movement of an individual thing as such is relative movement and relative limitation of movement. (9) But movement together with limitation of movement is, in a single word: *form*. Our earth, for example, is movement insofar as it is radiation, and it is limitation of movement insofar as that radiation is manifested in a *definite* sphere, with a definite, limited size. Where, then, I penetrate a natural form with understanding, I do not see absolute *cosmic* movement, for there I see an individual thing as an *individual* surface-movement. Yet although the object of my seeing in that case is not cosmic, the seeing itself is cosmic. That seeing, indeed, is conscious of the essential relativity of its object; therefore it is free of that essential relativity — it itself is not relative, but cosmic. It must therefore proceed from the cosmic Subject, that is to say: only the one Personality can truly penetrate a natural form. (6)

To see through a natural form is something quite different — and far greater — than merely perceiving the details of its shape and its purely external features. To see through a natural form means to perceive that form in its complete essence. To see through a natural form means, in one single act of seeing, to perceive its innermost intimacy and its outermost surface. That single act of seeing is possible because the innermost intimacy and the outermost surface of a natural thing (its content and its form) are essentially one. Content and form can indeed be distinguished by the controlling intellect, but reflective vision perceives them as an absolutely natural unity. When our "Tachtigers" [1)] taught, with such emphasis, that form and content are one *in art*, they were really saying nothing other than that true art, in all its expressiveness, is *nature* itself — not "made" but "born."

If we truly grasp this, we learn to know the laws of natural forms with insight. Experimental physics also knows those laws, at least in part, but its knowledge of natural forms is a mere *inspection*, not *insight*. For experimental physics — being an *analytic* science — can *at best* describe with precision what happens in formations and under what conditions it happens, but it can never perceive a natural form as one with its content. That can be achieved only by a *consciously*

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1) **Tachtigers:** *De Beweging van Tachtig* ("The Movement of the Eighties") was a Dutch literary movement of the 1880s whose members (called "tachtigers")—among them Willem Kloos, Albert Verwey, and Frederik van Eeden—insisted that in true art, form and content are one. Rejecting moralistic and didactic literature, they sought instead a natural and spontaneous unity of inner feeling and artistic expression. Schoenmaekers invokes them here to show that this principle is not merely aesthetic but metaphysical: every natural form embodies the unity of inner essence and outer appearance.

artistic or "mystical" perception. Whoever has deeply reflected on the fundamental cosmic movements must arrive at a penetrating insight that once again becomes pure reality for the whole human being. The fundamental natural forms (the spherical form, crystal form, egg form, and organic structure) are revealed to such a person with such luminous clarity that they can *experience* how the vast cosmic process takes place in every particle of the Cosmos. Their vision can be summarised in four “laws of form”:

21. First Law of Form: The spherical form is the natural form of every free mass of matter.

This law is very easy to demonstrate in liquids of small mass — for example, in dew drops that cling to the leaves of plants. For larger masses, it is not so easily demonstrable, and we shall see why.

By *free* masses of matter we understand those that are free of form both *inwardly* and *outwardly*. They are *inwardly* free of form when they have not solidified into a fixed shape that can be destroyed only by force. They are *outwardly* free of form when they are not constrained into a definite shape by a surrounding vessel, resisting surface, or external pressure. Such free masses of matter must, *by their very nature*, assume the spherical form — that is, they are inwardly impelled (not outwardly compelled) toward sphericity. The horizontal, vertical,

and radiative movements, as we have learned, are *cosmic* movements present everywhere. Every point in the Cosmos is a point of radiation — a point of intersection between horizontal and vertical movement. From every point in the Cosmos, therefore, a radiating, sphere-forming force proceeds[1)]. Where that sphere-forming force acts upon a free mass of matter, sphericity must "take place." This applies to large free masses of matter just as well as to small ones. The difficulty lies only in the fact that it is far harder to realise a large, visible, free mass than a small one. Large masses of matter, even if *inwardly* free, are usually not *outwardly* free. They are liquids, which we pour from or into a surrounding vessel; or they are gases, which are then invisible; or they are vapours, which are hindered in their free formation by air currents. The clouds, though not entirely free either, are relatively the freest of the larger masses of matter. In still air, the tendency

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1) These points of radiation correspond *materially* to Ostwald's "points of force." *Formally*, however, there is a world of difference between them. The points of force are said to be the smallest, indivisible elements into which the Cosmos can be conceived as divided. The points of radiation, on the other hand, are the points of intersection of the vastest movements — movements to which all, even the smallest, motions can be reduced. The points of force are said to possess attraction and repulsion, yet they explain no "form". The points of radiation, by contrast, are in their essence *formative* powers, through which — as a secondary effect — attraction and repulsion necessarily occur.

Wilhelm Ostwald (1853–1932) was a German-Baltic chemist and philosopher of science, awarded the 1909 Nobel Prize in Chemistry for his work on catalysis and chemical equilibria. He later developed the philosophical doctrine of energeticism, which sought to interpret all phenomena — physical, mental, and social — as manifestations of energy. The term "Kraftpunkte" — literally "points of force" — comes from Ostwald's energetic philosophy, developed around 1901–1912 in works such as *Vorlesungen über Naturphilosophie* and *Der energetische Imperativ*.

toward the spherical form within the cloud masses is unmistakable.

Thus, sphericity belongs to the very nature of every free mass of matter. When this spherical formation does not occur, it is because the mass is prevented by some external cause (e.g. a surrounding vessel) from fulfilling its natural tendency. Now, since the tendency toward sphericity, according to the explanation just given, presupposes a centre of radiation, and since that centre of radiation is itself an intersection of horizontal and vertical movement, it follows that all inwardly free masses of matter contain within themselves, in a latent state, a horizontal and vertical movement (a cross-movement). This latent cross-movement now gives us a very simple explanation of the crystal, as will become evident from the next law of form.

22. Second Law of Form: Where an inwardly free mass of matter loses its inner freedom, crystallisation arises.

"Crystallisation" is a well-known phenomenon in physics. By "crystals" we understand the regular, geometrical forms (tetrahedrons, cubes, prisms, etc.) that a liquid mass of matter assumes as it slowly passes from the liquid to the solid state. Natural examples of this include

snow and ice at the moment of their formation.

Now, once we understand that inwardly free masses of matter contain within themselves a cross-movement in a latent state, we may make an intellectual distinction within such masses between content and form. The form is the spherical form, which is present — at least as a natural tendency. The content is the latent cross-movement. This *distinction*, of course, is never an actual *separation*. (20) I cannot "open up" the form of a natural being in order to show you its content, as I can open my tobacco jar to show you the tobacco inside. Yet there is a distinction to be *realized* between the content and form of a natural being. The latent content of an inwardly free mass of matter can become visible, stripped of its free sphericity. However, because that latent content can never be completely *separated* from the free spherical form, the sphericity still exerts some residual influence upon the content.

This is, in fact, what happens in the crystal. When a liquid mass of matter slowly passes into the solid state, all the angularity of the cross-form appears. The irregularities of crystals are due to secondary causes, but the essential angularity of the cross is always unmistakably present. The earlier sphericity will indeed continue to exert some influence: it will create planes upon and around the lines of the cross; yet those planes too are smooth and

angular, and the edges are straight — the "cross" is there. It is customary, when speaking of crystals, to refer to their "axes" — that is, straight lines passing through the centre and intersecting, usually at right angles. This usage is entirely natural, for it arises directly from the cross-movement present in and upon the crystal itself.

If we wish to express, in terms of cosmic movement, what happens in crystallisation, we must say the following: "The latent cross-movement, which in inwardly free masses of matter strives to form the spherical shape, is stimulated to resistance when such masses gradually lose their inner freedom and thereby hinder the cross-movement from accomplishing what it *is in the process of* realising. This resistance manifests itself by revealing the cross-movement much more transparently than in the spherical form. The result is not a perfect 'cross' of two *lines* only, because the sphericity (which is also *plane*-forming) still seeks to maintain itself during the slow solidification of the free mass. But the essence of the cross-movement becomes clearly visible, together with the planes upon and around the cross, which are due to the continued influence of the sphericity."

This explanation arose from pure contemplation. Yet, does it not speak a profoundly *realistic* language? And does it not plainly *confirm* the truth of "the naked seeing of naked visibility"?

23. Third Law of Form: The reproductive, objective life must have as its fundamental form: the egg-form.

The analytical method of the empiricist, which drives him to dissect everything into the smallest possible particles, is likely to lead him to regard the notion of “fundamental” as necessarily linked to the notion of “small.” This leads to error. "Fundamental" means, in a word: *simple* and *primitive*, just as "perfect" means, in a word: *simple* and *refined*. What is fundamental can be small, but it is by no means necessarily or essentially so. The empiricist, by his very nature, will seek fundamental, reproductive life in small, preferably microscopic, things. The contemplative man sees the fundamental in the simple and primitive. The *thoughtful* contemplative man, in his urge for truth, starts from sense perception, just as much as the empiricist. But, while the empiricist analyzes what has been observed first and foremost, the thoughtful contemplative man, who knows that in nature content and form are one, (20) will "style" what has been observed, that is, he will attempt to express and construct the form, stripped of all the influence of *secondary* causes, in terms of fundamental cosmic movements. This "constructing" is again a very essential impulse in the thoughful, contemplative

person, precisely because *form* is as important to him as *content*.

We have seen that fundamental objective life, in itself, has as its basic form the sphere. (12) We have also seen that *reproduction* is a cosmic *horizontal* movement. (11, 16) Reproduction is not a mere repetition, but a repetition *in the line of time*, [1] a repetition in which the "length" is essential. [2] This can be expressed in fundamental form only by elongating the fundamental, objective life-form, the sphere, as a sphere. Hence the reproductive, objective life must have as its basic form the elongated sphere, or in other words: the egg.

All this may at first sight seem hopelessly abstract to the empiricist. But let us clearly realise that *fundamental* does not mean *small*, but *simple* and *primitive*. Let us not *seek* the fundamental through the microscope, but behold the real movement of the broad cosmic gesture in unforced contemplation. Then our third law of form becomes something entirely real. Behold:

We all know that the orbit of the Earth around the Sun is not a perfect circle, but an

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1) The Earth, for example, as a repetition of the Sun after cosmic separation (14), is not *reproduction*.

2) The line of time alone is the true line of length. The lines of space are not lines of length but of expansion, more rightly called "rays."

ellipse; we also know that the solar centre lies not midway between the two foci of that ellipse, but in one of the two[1]. If we now place ourselves in purely contemplative regard before this reality of Sun and Earth's orbit—asking only what that reality tells us when we open ourselves to it without reservation—then it must teach us how an ellipse is naturally born; and the insight into the ellipse will then easily lead us to insight into the egg-form. I say *naturally born*. There are, of course, several ways to construct an ellipse artificially, e.g. the familiar method of fixing the ends of a slack thread on paper and drawing a pencil-line along the thread while keeping it taut with the pencil-point. But such devices have nothing to do with natural birth. An ellipse indeed has two foci, yet it is born from one focus—the one original centre, which, in the fundamental orbit of the Earth, coincides with the solar centre. The second focus arises from the first, from the original centre itself. The two foci are therefore not equally original: the first is primary, the second has arisen from the first. Only in this way can the ellipse be a true

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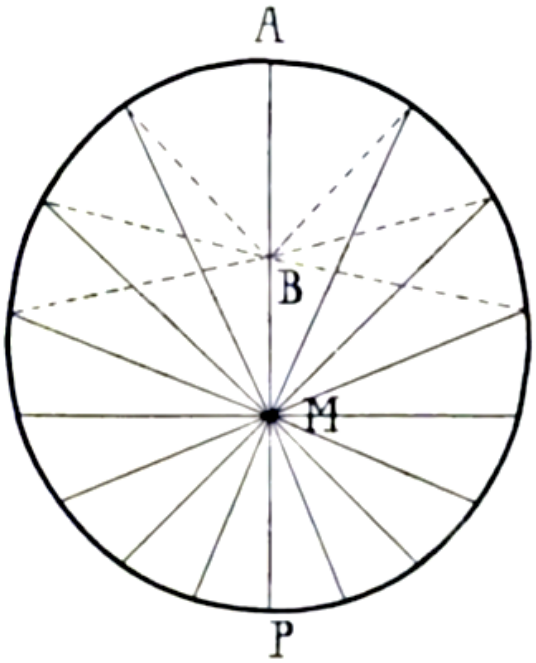
1) The distance between the two foci is indeed relatively small, but that is of no consequence here.

organic unity. A genuine organism has one original centre: two original centres would produce a fundamental duality and make organic unity fundamentally impossible.

But *how* then does the second focus arise from the original centre? Figure **I** may make this clear.

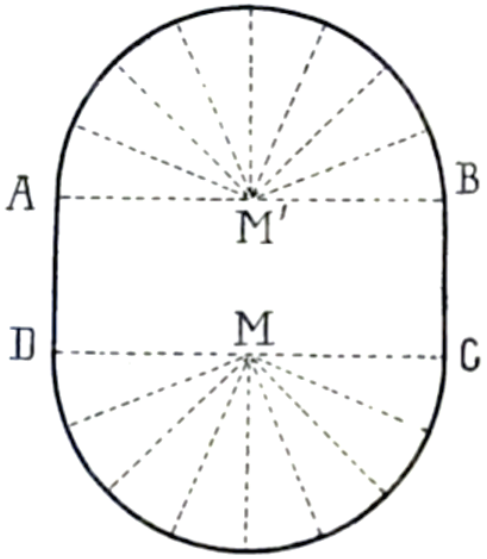
Fig. I



M is the original centre. *M P* is the original radius. On both sides of the ellipse this radius extends itself continuously, and in *M A* the radial movement has reached its greatest extension. Thus the ellipse is truly an "elongated" circle. If the form of the elliptical circumference were not essentially the result of extended radial movement, at most a stretched circular *outline*

could arise — but not a truly elongated circle. A stretched circular *outline*, for example, would look like this:

Fig. II



The radii here are all of equal length, and the central section *A B C D* has nothing whatever to do with radial movement.

Let us now look once more at Figure **I**, and ask how the second focus *B* arises from *M*. Just as *M* is the central origin of the extended radial movement, so *B* is its central result. The elliptical circumference expands with its radii in the direction of *A*, and the pressure of that tension reacts back, along the dotted lines (which we might call secondary radii), toward *B*. The only point on the circumference of the ellipse where original (i.e. unextended) circular tension still occurs is *P*. And A is the point where the intensified circular tension has reached its summit.

P corresponds to the perihelion or nearest point to the Sun of the Earth's orbit, and *A* to the aphelion or farthest point from the Sun. Although the *circumference* of the ellipse deviates from the circle equally at *P* and at *A*, the *tension* or *movement* at *P* differs greatly from that at *A*. At *P* the tension is least; at *A* it is greatest. *B* therefore arises from the reactive force of the intensified circular tension of the ellipse, which has its (vertical) source of power in *M*, its (horizontal) point of beginning of extension in *P*, and its (horizontal) point of completion of extension in *A*.

The ellipse is thus, in every natural sense, an extension of the circle. And the elliptical orbit of the Earth is the most fundamental circular extension in the cosmos. It teaches us the natural birth of the egg-form. I am well aware that this fundamental earth-orbit ellipse is only linear movement, not a body, whereas the egg is indeed a body. But what is most fundamental is at once the most primitive and the most simple. The Earth's orbit is real linear movement, but it is not a body, because in it the most fundamental—and therefore the most simple—movement of *length* is revealed. It is not bodily capable of reproduction, because it is not itself a body; yet it is the basis of life for all reproductive movement, since all reproduction is essentially: *extension*.

It is therefore quite natural that the elliptical

line should repeat itself in the bodily form of the egg, the elongated sphere. The egg draws its reproductive life-movement from the fundamental elongation in the cosmos — the elliptical orbit of the Earth. To put it still more concretely: through the elliptical elongation of the Earth's circular movement around the Sun, there arises an intensified life-tension within that circular movement. This heightened horizontal life-tension is what propels every act of reproduction in the cosmos, just as the drawn string of a bow propels the arrow forward. I mean this quite literally. An act of reproduction can only be reproduction because it is united, in cosmic and intimate unity, with the heightened tension of the Earth's elliptical orbit. The stretched ellipse of the Earth's orbit is the fertility of the Cosmos, *its* reproduction, *its* history. The tension of that ellipse is naturally strongest where it is farthest removed from the original centre — the solar centre; therefore, reproduction on Earth finds its most favourable conditions at the farthest point from the Sun, the so-called "Aphelion." Conversely, the tension of the Earth's elliptical orbit is weakest at the opposite point, at the nearest point to the Sun, the so-called "Perihelion"—the position that occurs each year about the end of December. There, at that point alone, the circular movement is original, not "extended." When the Earth is in that position, *re*production on Earth will therefore

be at its least tension, and the upward-creation, which is the counterpart of reproduction (12), will under that condition find its most favourable possibilities. It is thus quite natural that open religious imagination should cling to the birth of the Christ—that supreme act of upward-creation—*at the time of the nearest position to the Sun*. The "Christmas mood" is the uplifting cosmic mood through which humanity experiences that it is called to *higher* life, to *new* life. Apart from that sudden, "pointed" emergence of an entirely new radiation ("mutation"), there exists, within the objective life on Earth, a continuous interplay between evolution and reproduction. According to our view, this continuous interplay must correspond to a continuous alternation between the movement of expansion proceeding from the solar centre (evolution) and the movement of contraction of the elliptical orbit of the Earth (reproduction). This fundamental interaction can be observed astronomically as the steady variation in the distance between the two foci of the Earth's orbit: the "eccentricity" of the orbit "oscillates." It is quite natural that we experience this oscillation as something unsettling, as a struggle between evolution and reproduction, a conflict between *the* [1] man and the woman. The love-conflict of space and time (18) is grounded in the restless approach and withdrawal of the two foci of the Earth's orbit.

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1) The italics on "the" (*den* in the original) emphasize the masculine pole in the duality, marking *man* as the creative, vertical, expansive, spiritual force and *woman* as the receptive, horizontal, reproductive, material force.

The original centre, the solar centre, is masculine; from that point goes forth all movement of time. The second focus is feminine; it is, after all, the central result of the horizontal movement: thither all movement of time proceeds. A relation without conflict between vertical and horizontal life-movement can first be realised when the fundamental "oscillation" of the Cosmos comes to rest, that is to say, when the two fundamental foci flow together into one single centre. Then the elliptical orbit of the Earth will have returned to the pure circle. Then, upon the Earth, all *sudden* evolution ("revolution") as well as all reproduction without evolution will be abolished. Then every act of objective earthly life will be steady evolution, continual growth. Expressed in religious language: this state of perfect harmony is what religion calls the establishment of the Kingdom of God on Earth. In the Gospel of the Egyptians [1)], Salome [2)] asks Jesus how long death will remain in force. He answers: "For as long as you women bear children"; "I have come to dissolve the works of womanhood (i.e., of *merely physical* procreation)." — Satisfied womanhood is human movement in time, in which elliptical reproductive tension is presupposed and lifted up into the pure circular tension of selfless growth. —

Wondrous and natural coherence of pure contemplation and pure reality! We see how experiments confirm pure contemplation,

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1) Schoenmaekers refers to the "Alexandrijnsche evangelie" ("Alexandrian Gospel"), by which he means the lost *Gospel of the Egyptians* (c. 120-150 CE) cited by Clement of Alexandria (not to be confused with the later Coptic gospel of the same name). Fragments of this text are included in *The Apocryphal Gospels*, translated and introduced by Bart D. Ehrman and Zlatko Pleše (Oxford, 2011).

2) Schoenmaekers writes "Salomo" ("Solomon"), but clearly intends "Salome." The discrepancy is most likely a typographical error.

and, conversely, we see in pure contemplation a discovery and confirmation of the realistic content of the religious legends. Thus contemplative–realistic observation of nature becomes considered religious wisdom, and a separate "theology" becomes superfluous. There is nothing so realistic, and at the same time so filled with consecration, as thoroughly perceived reality.

24. Fourth Law of Form: Where the outer form of the egg is cosmically affected (cytolysis), there arises fertilisation, i.e. the making visible of the latent cross-movement within the egg.

The sphere is the fundamental form of repeatable, but not reproductive, complete objective life. The egg, the elongated sphere, is the fundamental form of reproductive, complete objective life. The content of the sphere is a cross-movement in latent state. The cross-movement must therefore also be present latently in the egg, for the egg is nothing other than an elongated sphere. Since, however, the surface of the egg, through elongation, contains more life-tension than the surface of the sphere, the latent cross-movement in the egg will be more subject to plane-formation than the latent cross-movement in the sphere. And indeed: the organisms born from the egg display the cross-form, not as "angular" as the crystal, but more flattened, and roundedly so — rounded on all sides. The heightened life-tension

of the egg's surface rounds off the cross-form more, but the cross is there.Even the sudden, "angular" *arising* of the crystal becomes rounder, more supple, when born from the egg. The "growth" of the organism is also an act of the heightened life-tension in the curvature of the egg. If we wish to express fertilisation of the egg in terms of cosmic movement, we must therefore put it thus: "The latent cross-movement in the egg is stimulated to visible cross-manifestation when the egg-form, and with it the original sphere-form, is cosmically affected. The visible cross-manifestation emerging from the egg will be *rounded*, in contrast to the entirely *angular* cross-movement of the crystal. For the heightened-tensed surface of the egg has a heightened-rounding influence."

In the structure of the human body the cross-form is already very clear. But once we have recognised cosmically that this cross-form is *essential* to the structure and growth of living organisms as such, we shall not allow ourselves to be deceived by the irregularities of the cross-forms in other living organisms. Such irregularity is due to secondary causes, which, as with the crystal, must not divert us from what we have once acknowledged in cosmic vision. On the contrary, the whimsical play of the living cross-forms often shows us the quite peculiar character of certain organisms, and our open, intellectually-controlled imagination will see in it a

very real poetic symbolism. In the serpent, for example, the horizontal cross-line is so strongly accentuated that in many serpents no vertical line can be discerned. The serpent is the symbol of the horizontally moving intellect, the cunning that must control but cannot create. In the tree, the vertical is predominant. It grows vertically out of the earth; it cannot move horizontally. Yet its branches strive to spread themselves along the horizontal line, in "length": those branches are embodied "longing". How well Vincent van Gogh saw that in some of his drawings! One truly does not need to draw eyes, noses, or fingers on a tree, in the manner of English draughtsmen, to show that there lives something human in a tree. The movement of length, the longing, which is one in man and Cosmos, can be seen and revealed by him who can see the outermost surface of things as one with the soul of things. In the caterpillar, the horizontal line first predominates; later, after the metamorphosis, it also shows the vertical — the whole cross now — as butterfly-form. When the caterpillar spins itself into a "chrysalis", it experiences a definite case of time-movement which returns toward the origin, the centre of space, where it becomes solitary and inwardly united, only to reappear again as the visible originality of spatial movement. Thus the butterfly is the natural symbol of the solitary human being.

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25. Of solitude.

Now I see him, the solitary man, enwrapped in the fine web of his silence.

He immerses himself in the unity of his origin, and takes with him all that time has given him in active movement of deeds.

He will inwardly deepen and refine all temporal action into the colour-still life of a newly arisen soul.

Disturb him not, you who are busy in the steady progression of time!

Call him no “idler”, he who would give to your work intimacy and depth!

Monotonous is the beating of your hammer, and dull the figures of your calculation.

And yet you can whistle a tune at your labour, and, looking up from your figures, you can still say with feeling: “How beautiful is the sky.”

Thank him, the Solitary One.

He stands at the source of life, and in blessing stretches his thoughts toward you, and gives original freshness to your even, habitual existence.

Say not that he gives no work in exchange for his bread. He who gives out of the impulse of love receives only the gifts of love, and knows no trade of calculated price or measured goods.

Receive the blessing of the solitary man. Woe to you if, with reproach, you repel his blessing thoughts. Then your active doing will wither into before and after, and now and then, and always the same monotony.

Also for him, the Solitary One, I ask you: do not disturb him, you busy ones in the steady progression of time!

Do you know how deeply the Solitary One can suffer?

He has unlearned to maintain his own small existence in a restless world. Now he bears all the burden of time and space, willingly accepting his fate.

There stands his cosmic Cross, and he stretches his arms along the length of time, and he lifts his eyes toward the vault of space.

Busy workers, he accepts his fate willingly, *but it hurts!* I ask reverently for compassion toward the solitary man, who is solitary also for your sake!

Still I hear you mock: "Come down from the cross! You who say you bless others, bless yourself first!"

Perhaps you may succeed in calling him away from his solitude. Then too soon the web of his silence will be torn, and he will try to join in your busy world.

And there he will break, the Solitary One, who cannot be cunning in a cunning world. He will break as only the Original One can break, beneath the derisive laughter of petty practice and petty cunning.

Do not do this to him! Also for your own sake — do not do this to him! Above all your clever ingenuity, the silent truth speaks its terrible judgment: *Where the Original One breaks, there shall the world grow weary.*

26. On spirit and matter.

This little chapter dealt entirely with forms of matter. It is precisely for that reason that I have never before had such a good opportunity to say exactly what "spirit" is. Until now, moreover, I could not say it as thoughtfully and as entirely from myself as I wished. When Charis proclaimed the "Gospel of the Earth" [1)], she too could not yet do so. I trust she has learned it now, for daily I have told her to change, because I love her. (7) Well then, spirit is perceiving Life, precisely in so far as it sees through the forms of matter in love. Whoever neglects the forms of matter with a proud "that is only matter," or flees from those forms in cowardly fear through a barren asceticism, is certainly not a spiritual man. He is not freed from matter and, at least latently, is not only "material" but also "unclean." He who is truly free from matter possesses the power to see through matter — and to love it. For he who sees through matter sees a form one with its content (20); *he who sees through matter sees beauty*. That is the watchword of the truly spiritual man.

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1) *The Gospel of the Earth* by M.H.J. Schoenmaekers (1906).

V.

ON THE ESSENCE OF NATURAL PHENOMENA.

27. What is a natural phenomenon?

Now that we have explained the fundamental natural *forms*, it is the phenomena that are next in order. Natural forms, which we may also call natural *phenomena*, are in essence surface-movements, created by their latent content. A phenomenon, however, is horizontal *line*-movement, or vertical *ray*-movement, or radiative *point*-movement (quantity), but not surface-movement — at least, not surface-movement *as such*. I say: as such. For it can indeed occur, as we shall later see in the case of electricity, that surface-movement degenerates into another kind of movement. In that particular case the phenomenon is indeed a surface-movement, but not a surface-movement *as such*. It is then a surface-movement in so far as it becomes another movement — one that is no longer surface-movement.

In these preliminary indications there lies still a difficulty concerning radiative movement. We said in proposition 13 that radiative movement, in contrast to the horizontal and the vertical, is *embodied*. Now the surface belongs to the essence of corporeality, and therefore also to the essence of radiative movement. How then can radiative movement be a phenomenon, if the

surface, and thereby form, belongs to its essence? Answer: In so far as radiative movement is embodied, it is an appearance or form; but in so far as radiative movement creates a body or a form, it can be a phenomenon.

With all this, it is by no means said that a cosmic movement may already be called a "phenomenon" merely because it is not surface-movement as such. No, if we are truly to call a cosmic movement a "phenomenon," it must fulfil two conditions: one negative and one positive. The negative condition requires that it shall not be surface-movement as such. The positive condition requires that it shall nevertheless be sensibly perceptible. The vertical movement, for example, is in its essence: space. But space is not yet a phenomenon. Only when space becomes sensibly perceptible is it a phenomenon — namely, as we shall soon see, light.

After these indications, we can, while remaining within cosmic vision, give pure and verifiable definitions of the fundamental natural phenomena: light, sound, volume, and electricity.

28. Light is the fundamental phenomenon of vertical movement.

We have seen that the horizontal and vertical movements differ from one another not in direction

only, but also in essence. The difference in the essence of those movements — the difference in the movement itself — we recognised in this: that the horizontal movement is governed by the vertical. (10) Thereby the fundamental difference between the movements is correctly stated — but not yet exhausted. In order to express the essential difference between vertical and horizontal movement not only fundamentally correctly but also *completely*, we must pay particular attention to the fact that the vertical movement, in contrast to the horizontal, proceeds from a centre, an origin. The awareness of the original, source-bearing nature of vertical movement reveals that movement as something wholly different from the horizontal. Even though the vertical movement also issues from a centre, even though it essentially leaves the essence of the point and therefore is truly "space," (12) the vertical movement everywhere retains a character of *origin*, for nothing denies its most natural birth. All this follows directly from the pure concept of vertical movement, and all this is fundamentally verified in the phenomenon of *light*. The rays of light go forth from a centre of movement and everywhere preserve that centric quality; they always proceed as straight rays diverging from one another. They may break, but they cannot bend — "rigidity" is their nature. Every tiny point of a light-ray is source-bearing, for in every point the ray, though broken, can

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become origin again, that is to say, every point is latently a centre-of-movement from which, in straight rays, the light can move in every direction. In complete light, the white, this is so evident that every point of the rays can, through the "prism," become a new centre of light-diffusion, light-space-movement, so entirely diffusion, so entirely space, that the light, from every arbitrary point, spreads itself out into seven different colours. There is in the Cosmos no other phenomenon that so essentially demands a centre of movement and so essentially brings with it everywhere a centre-of-movement. The thus essentially original and source-bearing character of light gives us the right to say that light is the fundamental phenomenon of vertical movement.

This by no means says that light is not necessarily and most closely connected with ether-vibrations. But no physicist may claim that the light-phenomenon is *in essence* ether-vibration merely because he can demonstrate the necessary and close *connection* between light and ether-vibration. Just as a true explanation of form must tell us why a form is essentially as it is and not otherwise according to *cosmic* laws of movement, so must a true explanation of phenomenon allow us to see the phenomenon verifiably as a *cosmic* phenomenon. Only then do we first see that phenomenon no longer

as a "case," but as an event which contains an absolute natural necessity. That through the best explanation no Mystery can be dissolved goes without saying. A scientific explanation of a phenomenon has no Mystery to dissolve, but to trace a phenomenon back to its most fundamental objectivity. That most fundamental objectivity is precisely Mystery in the highest degree, as the immediate act of the one Subject, "of which nothing can be said" (4, 6). But that objectivity is a *clear* Mystery; it is the reality for absolute *contemplation*, because in it all "understanding" is presupposed and abolished. "Understanding" is a function of our intellect, which can only come into activity in relation to separate factualities that we cannot yet "contemplate" in full nakedness. We have only then understood those factualities when, through consistent reflection, we have reduced them to clearly contemplable, fundamental Mystery.

29. Sound is the fundamental phenomenon of horizontal movement.

Sound is, in all emphasis, to be named as the counterpart of light. That, of course, means something quite different from saying that sound would be invisibility or darkness. "Darkness" is not the counterpart of light, but the mere negation of it. The true, *positive* counterpart of

light must be a *positive* reality with properties that are positive and entirely, essentially "the other" of light. Those properties are unmistakably present in sound. While light is everywhere breakable and nowhere bendable, nowhere to be "guided," there is no phenomenon in the Cosmos so entirely and utterly guideable as precisely sound. Sound can be guided anywhere, in one direction, in many directions, wholly according to free discretion. A simple tube is sufficient to guide the pliable sound wherever we will. The echo does not break the sound as a mirror-surface breaks the light-ray, but, through the elasticity of the air in which sound propagates, it is in the literal sense "reflected back" by the echoing mass of matter. That sound is necessarily connected with air-vibrations we all know very well, but thereby nothing is yet made clear concerning *the essence* of sound, the pliable. We also all know that sound-vibrations, when left entirely free, propagate themselves in all directions and that therefore the surface of the sound-volume must be a sphere. But a surface is not heard; a surface is *seen* or *felt*, and sound is still sound because it is, at least in potentiality, audible. That the sound-volume, insofar as it is essentially a surface, can absolutely not be "audible," not even in potentiality, proves only that sound *as such*

is not embodied. The sound-volume is the envelope of the sound, not the sound-*body*, not the sound itself. The sound itself is not embodied; it is no form, no appearance, but a *phenomenon*, and indeed a line-movement. And as the counterpart of the fundamental *vertical* light-phenomenon, sound is the fundamental phenomenon of *horizontal* movement.

We saw that music is the horizontal cosmic movement revealed as art. (11) Now, music is the art of sound; the art that makes us experience sound as what it is: the fundamental phenomenon of horizontal movement. In connection with proposition 23 we now also know where this phenomenon, in the literal sense of the word, "takes place." That happens, namely, in the elliptic orbit of the earth around the sun. That elliptic line is indeed not audible to our ears, but it is *potentially* audible; it is, in its essence, sound, just as it is, in its essence, history. When we use the expression "History sounds thus," we are, probably without reflection, speaking cosmic truth. The "music of the spheres," of which the ancient Pythagoreans spoke, is naïve fantasy indeed, but now we know that it is open fantasy and no nonsense. The cosmic sound is founded upon the fundamental cosmic ellipse. Born of light and bounded by light, the elliptic line of the earth around the sun "sounds." Where the cosmic sound upon earth is repeated, it

is quite natural that we find the elliptic form again in the curve of the round bell, still more pronounced and therefore sounding farther through in the elliptic form of the chime; and it is quite natural that men, who in pious reverence sought for the best sounding board for singing strings, discovered the elliptic form of the violin.

A perfect musical creation would do nothing else than repeat the sound of the fundamental cosmic ellipse; or rather, it would translate that elliptic basis of sound, which is *potentially* audible, into directly audible tones. Then history itself would become audible. The interaction between evolution and propagation we would hear as a melancholy and yet promise-filled love-struggle, from time to time resounding upwards into sudden, prophetic ecstasy in the Perihelium. And finally, the completed rebirth of the ellipse into pure circle we would perceive as the calm and powerful harmony of time and eternity after a long, long love-strife. That reconciliation of time and eternity would sing like a great chorale in which not a single dissonance asked plaintively for a resolution. For when time is inspired by eternity, there is no wavering question left; then no hope is needed and no trust in promises; then all is certainty — the certainty of knowing love.

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30. Volume is the fundamental phenomenon of radiative movement.

In so far as radiative movement is not yet body but body-creating, it is volume or physically perceptible quantity. Volume cannot be separated from corporeality, yet it can very really be distinguished from it. While the body as such must be form, the volume as such is formless. That the distinction between volume and body is no fiction but pure reality appears at once from this, that several forms can contain one and the same volume.

Volume is nothing other than the radiation-point, in so far as it, tensioned by vertical and horizontal movement, desires to become body. The radiation-point repeats itself while it creates its body; it "steps outside itself" and becomes quantity, taut and supple quantity, in one word: volume. Why taut and supple quantity? Since the tension of every radiation-point presupposes horizontal and vertical movement, the essence of horizontal and vertical movement must be perceptible in the phenomenal manifestation of the radiation-point — the volume. And this is indeed the case. The volume shows horizontal, that is, essentially pliable tension (27), usually as *heat*; and it shows vertical, that is, essentially taut tension (28), usually as *gravity*. The yieldingness of heat everyone knows: the quantity of heat is so

supplely changeable that we measure it by the volume of yielding mercury. Gravity, on the other hand, manifests itself essentially in the fall of bodies: that fall is "rigid"; it has in all objects one and the same speed and always proceeds in a straight, taut path.

31. Electricity is the fundamental phenomenon of surface movement.

Surface-movement as such is, in its essence, material reality itself. For surface-movement as such is "form," and in nature form and content are one. But we may not exclude the possibility that a surface-movement can acquire a tension that is no longer in harmony with the content; then the surface-movement must transform itself into ray-movement or line-movement or point-movement. Once we have admitted that possibility, it is experimentally confirmed by the phenomenon "electricity," and electricity appears to be the surface-movement which, through abnormal tension — that is, tension alienated from the content — becomes phenomenal movement.

Every physicist can show us through simple experiments that electricity is surface-reality. Electricity, he says, "collects itself" upon the surface of bodies. The form of the surface even influences the greater or lesser density of the electricity. It "gathers" itself, namely, most strongly at those parts which taper to the sharpest point. Physicists have advanced many

hypotheses to explain electricity. It is now quite generally assumed that electricity is nothing other than a rarefaction or condensation of the ether at the surface of bodies. But whoever has learned to know the surface itself as *life-movement* no longer needs any ether "at" the surface in order to define electricity. He will simply define it as abnormally heightened or lowered life-movement "of," and not "at," the surface of bodies; abnormal in the sense that the unity of form and content has been broken, whereby the appearance (form) must become phenomenon, or, which is the same, whereby surface-movement must become ray-, line-, or point-movement.

Since surface-movement presupposes all phenomenal movement, abnormal surface-movement must be able to exhibit all phenomenal movement. This is indeed observed in electricity. All the phenomena of electricity are explained by these considerations as phenomenal movements born of an abnormal surface-movement. When the abnormal surface-movement becomes *vertical* ray-movement, electric *light* arises. When the abnormal surface-movement becomes *horizontal* line-movement, the electric *current* arises. When the abnormal surface-movement becomes *radiative* point-movement, the electric spark arises. The electric

spark "leaps across" when an abnormal surface-movement succeeds in restoring, suddenly and pointedly, its unity with the content. The electric spark frees itself from the abnormal surface-tension, and it itself is now a new radiation-point that desires to become embodied. It is a point on the way to embodiment: it is "volume." The electric spark is the *most fundamental* phenomenon of volume; it is so completely on the way toward embodiment and yet so completely not corporeality itself. Therefore the taut and the yielding movement which it presupposes as point-movement must be elementary, more elementary than gravity and heat, which are so intimately bound up with tangible corporeality. The taut reveals itself in the electric spark as light. The yielding reveals itself in it primarily in its changeableness of colour. The colour of the electric spark changes with the medium through which it moves. The spark that leaps between two charcoal points is yellow; between silvered copper knobs it is green; under ordinary air-pressure it is brilliantly white; in rarefied air it is reddish; in a vacuum it is violet; in nitrogen blue or purple, etc. The yieldingness of the electric spark also reveals itself in its extensibility, which is shown in the experiment of the electric, or so-called "philosophical," egg — an experiment to be found in all textbooks of physics. An important volume-phenomenon, though less fundamental than the

electric spark, is the ordinary “flame” — the pointed, yielding, capricious, tautly shining flame. — Mystery? Yes. But a visible Mystery. (28)

32. The cosmic cross-movement becomes phenomenon through the open, constructive human imagination.

In so far as human imagination reveals itself outwardly, it possesses both pictorial and constructive power.

Through its pictorial power man creates surface-movements, forms. Those forms can be outwardly perceptible to the senses, and then they belong to the visual art. Those forms can also be inwardly sensually perceptible, and then they belong to poetry in the broadest sense of the word. For the poet likewise creates forms, he likewise creates images, but he does not set them before us, visible for outward sensory perception. The poet speaks from imagination to imagination, and the reader or listener must co-create in order to be able to see the poet’s images in inward-sensual contemplation. That pictorial power can also be very active outside what we in the narrower sense call “art.” Even in ordinary, artless life, human imagination can shape new forms — not "more" forms, but genuinely "new" ones: essential renewals of the forms that Life itself offers us outside all art. Whoever

rejoices or grieves in that pictorial power — what can he not draw forth from the natural, spontaneously given forms! A princess he recognises in a simple peasant girl, and all things that are dead to cold observation begin to live for him. For him the rain is not rain alone, but a heaven that weeps for earthly sorrow. For him the flowers are not flowers alone, but human beings who laugh and grieve and share in all the joys and sufferings of mankind. That pictorial power is no deception but truth — truth that has not yet reached reflection. For the most reflective man there is only one Life in the Cosmos, and the dreaming imagination knows that too, even though it does not yet know it in strictly controlled vision.

But man's imagination also possesses a *constructive* power, and that holds even more truth than the pictorial. In its constructive activity, imagination creates not forms or renewals of form, but *phenomena*. Surfaces as such it does not create or recreate — no curvature, no depths, no perspective, and no plasticity — it accepts only the surface as a foundation for its constructions. They are lines, geometrical figures, supple bendings, angular turns. When primitive, those constructions become naïve decorations; in higher perfection, they become artistic ornamentation. But they can be far more — consciously or unconsciously

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employed aids to the recognition of cosmic movements. Whoever knows how to use the constructive power of his imagination, in full awareness, as a means of discerning reality in reflective vision, has trained his imagination to the highest service it can render us. He has consecrated it as the loving, serving bride of Reason. And then he truly sees, beyond the phenomena that imagination creates or discovers for him, also and indeed the forms of natural reality. Precisely because he can now distinguish the latent constructive content of the forms, he sees the *structure* of the form. And he can most certainly still take delight in the forms. He now sees the forms as gestures of their deepest content, and therefore their beauty can move him so profoundly. But his imagination never again loses its rapport with strict Reason, and thus it no longer conjures up things that are not present in full truth and reality. A peasant girl is no princess — and yet she moves him more deeply than a princess can move an unreflective man ... for now she is a gesture of the One Life. And the rain is no heaven that weeps for earthly sorrow, and yet — how movingly beautiful is the rain, the gentle or impetuous gesture of the One Life. And the flowers are simply flowers: the violets have no little faces, and the roses dream of no love. And yet, how beautiful

the flowers are now, in their uncontrived lines and colours, gestures of the One Life ….

Thus the Cross, as cosmic event, becomes phenomenon through man's *constructive* imagination.

As objectivity in itself, the cosmic cross-movement is not yet a phenomenon, because it is not sensuously perceptible. But when imagination constructs it, it becomes phenomenon. The world-conquering Cross of Golgotha is no creation of *pictorial* imagination alone; it is not mere poetry. Whoever sees in the bloody drama on Calvary only a touching "legend" has not yet beheld the deepest *reality* of that drama — least of all if he reduces it to moral lessons of passive resignation and kindly philanthropy. But neither is the Cross of Golgotha a mere "fact," something that happened once and then vanished. Whoever thinks that has perhaps recognised a factual reality, but not the true reality of the Cross itself. No, the Cross of Golgotha is a creation of *constructive* imagination; it is, at least latently, a *conceptual representation*. (8) Whether that creation had the peculiarity of also materialising itself in tangible wood and tangible nails, I do not know. Others may strive "historically" to determine whether Jesus was crucified or stoned in physical reality — or whether he even "existed"! But that the Cross of Golgotha is a real

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phenomenon, truly human and truly cosmic, is known to the one Personality who lives in the inmost being of us all, and who can see in human-cosmic contemplation. —

Far from all individual turmoil of self-interest and struggle for advantage lives the one selfless Spirit, thinking in rich solitude. Always with him is Imagination, his Bride. She is ever engaged in the sacred work of her constructions. At his masculine word she moves the rays of her figures — straight, taut, breaking rays. And she moves lines — delicate, bending, flowing lines … the stream of her own heart's blood.

TABLE OF COSMICALLY PERCEIVED MOVEMENTS.

	is in essence:	reveals itself to poetic imagination as:	reveals itself to reason as:	is realised as human nature in:	is as a phenomenon:
The vertical movement	space	architecture	origin	man	light
The horizontal movement	time	music	causality	woman	sound
The radiative movement	life	visual arts	body	love-life	volume
The cross-movement	evolution and propagation	cross-form	latent content of free sphere and egg	structure of the human body	gravity and warmth
The surface movement	matter itself	beauty of form	form	gesture	electricity

VI.

THE SPIRIT AND ITS BEAUTY.

33. All that is spiritual is masculine; all that is corporeal is feminine.

The characterisation of the masculine and the feminine in Chapter III speaks only of the male and the female in so far as they exist in separate human individuals. But the disposition of that individual reality itself points to a difference between man and woman which reaches far deeper than the difference between the vertically taut and the horizontally pliant. I already touched on this in passing, for instance in proposition 13, where I let the Subject speak as "man" of objectivity as his "woman": "I gave away that body which I did not see; now I see my own corporeality and I love her, my bride."

In those words I indicated the ultimate intention of Life: the awakening of *the* Spirit (26), the one Subject, the absolutely masculine, which beholds and penetrates all objective corporeality as *its* counterpart, its feminine Beauty.

This cosmic, spiritual awakening is no phantasmal illusion; no, it "takes place," and we *see* it taking place in the natural development of masculine and feminine corporeal disposition. Because in objectivity

man is the *giving* principle and woman the *receiving* (19), man will give himself away as object all the more completely, the more truly he lives as man. "Where is Beauty?" asks Zarathustra. "Where I *must* will with my entire will; where I want to love and perish so that an image does not remain merely an image" [1]. That is wholly masculine speech. When the masculine individual "perishes," he fulfils his positive calling of true dying; when the feminine individual perishes, it happens through negation: through "decline" or "passing away." (1) The woman's body wastes away, her life-forces forsake her when her time has come; but the man is like the drone that dies in the high sunlight from his act of mating: the true man gives himself away, away out of the whirling of objectivity — not to fall into empty nothingness, but to become more and more subjective. The truly living man continually diminishes as a "thing"; continually his body grows as an "organ": it becomes an ever broader organ of perception and a deeper organ of experience — his body "spiritualises" itself in and through the life of love. Spirit becomes conscious of itself through this very concrete event: the dying of the male objective corporeality.

Do we *see* this? Most certainly. Daily we see

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1) *Thus Spoke Zarathustra*, Part II, "On Immaculate Perception", translated by Adrian Del Caro (Cambridge, 2006).

how the life of love fatally brings man, as object, "to ruin." A poor fool is the man in his truest love, if we look only at his capacity for individual self-maintenance; the man who dares to love is a helpless child who "walks into it" again and again, who gives himself, and thus … is "taken."

And yet it remains true that the life of man is admiration of feminine beauty; and that need by no means decay or perish, disillusion after disillusion. On the contrary: if only man continues to do what is the calling of man, *to give himself*, then his admiration will not wither, but be ennobled. Then he will gradually free himself from his fearful, capricious passion and raise it up into the calm emotion of spiritual sensuousness, which loves Beauty for Beauty's own sake. And the anxious vanity that once made him rail at woman's cunning and woman's deceit will fall silent and no longer hinder him in perceiving the feminine soul.

Woman's cunning? How beautiful it is — the gesture of the woman's soul in all her subtlety! Her wiles are nothing else than gentle, graceful efforts to fulfil what is woman's calling: to *receive*. Woman's deceit? Precisely in true womanly deceit glows the focal point of human imagination, in which Spirit realises its conceptions in all truth. "Woman's wickedness" is deadly. But, when truly understood and spiritually

seen, all that wickedness is beautiful, beautifully received, and beautifully desired. That is known precisely by the man whose hard, blind object-individuality has "perished" in and through the life of love. No woman could destroy his vision of beauty; yet woman after woman had to spiritualise his seeing. There is nothing so truly spiritual-real as the emotion of such a man who, for the world, has "gone to ruin." Yes — the awakening of Spirit takes place, not in a phantom heaven, but here upon our earth, and indeed through the "dying" of masculine corporeality. We see that daily.

And this too we see: that typically feminine bodily life can*not* truly die, but must decline or pass away. Typically feminine corporeality is not *vision* of beauty, but objective beauty, in so far as it affects man erotically. That beauty — we see it — decays or passes; it does not "die" by being raised into higher beauty. Where the bodily grace of woman disappears, it collapses: spiritualised, typically feminine beauty does not exist in nature except as *negative* beauty — touching bodily fading-away. That we see [1)].

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1) This does not contradict proposition 16, where the feminine nature is called "preserving" and "pliant." Decaying humanity is tenacious, and gracefully cunning in its search for means of preservation: it yields only to the force of "wear." (slijten). Declining humanity is heroic in preserving pliancy: it bends only before the absolute necessity, before Fate.

Who will be surprised if an old man, in spiritualised joy of the senses, is moved by maidenly charm? But who will not be surprised if an old woman still wishes to be erotically moving? Thoughtful women will not grieve over this. The woman who perceives and accepts that she is *history*—progress even into the deepest of her soul—finds in her past and in her future enough to be able to bear life. In ordinary cases her memory and her hope are realised in her children; in extraordinary cases her memory and her hope live in the conception of culture which has enriched her, and will continue to enrich her in the onward movement of the years. That culture may be less tangible than healthy little children, yet it is just as truly feminine and just as real. Moreover, deeper than her body, deeper than her soul, woman too is "spirit"—the one, masculine Spirit. The awakening of Spirit is the only human dignity. Where that awakening “takes place” objectively, it neither adds to nor detracts from personal human dignity—if only we see that it takes place.

The insight into this deepest difference between masculine and feminine nature already stammers in the naïve, honestly open folk-belief of earlier centuries. The simple Buddhist, for instance, believed that

a woman must first be reborn as a man before she could truly die into Nirvana. Mary, the Catholic ideal of womanhood, is the Woman of entirely spiritualised Masculinity: "the Bride of the Holy Spirit." And the body of Christ, which dies upon the Cross — truly dies, and thereby conquers death — is a masculine body. These examples could easily be multiplied.

It is quite easy to ignore the representations of naïve belief; and it is commonplace to distort them into moral lessons of bourgeois virtue. But whoever has recognised these naïve representations in their honest openness will seek to discern their *human* content. That is not easy: it is indeed simple, but it costs effort — and it causes pain. Therefore the man of the masses will never have the courage to think through such faith-fantasies as perfectly natural realities that Spirit has yet to cultivate. He will either continue to believe thoughtlessly, or, in the name of common sense, mock all such old wives' tales. That happens chiefly because the man of the masses is afraid of the pain of thinking through. The whole busyness of the man of the masses — all his earning of money, all his display, all his amusement — is nothing but fear of pain. The man of the masses envies the Lonely One, who dares to suffer because he knows the abundance of his source of happiness. And this is the happiness of the Lonely One: that he, unmoved,

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perceives the movement of the Cosmos and therefore can experience it as beauty.

Even the movement of the mass of men is, for him, beauty. For them, that movement is the daily drudgery of toil, with a few hours of rest or pleasure. For him, it is the struggle of a world which, through its sufferings, cooperates in the awakening of Spirit.

Of those sufferings, one example: the suffering of love. How the men of the masses shut up their love, how they repress it into the darkest recesses of their hearts! What does that love become there? For them it is a pent-up pain of unfulfilled eroticism, a contained animal fury that curses and blasphemes in silence behind the respectable smile of a human mask-face. But the Lonely One says: "It is good and beautiful that the sexual urge of mankind cannot live itself out to the full. Nature has need of much, much unused love-energy. The high tension of unspent eroticism *drives* Nature. Would the earth continue to turn upon its axis and show dawn and sunset, if the world were not so strongly charged with the driving force of unused erotic power? — Surely it is certain that dawn and sunset would not be *beautiful* if all the power of love could simply dissipate itself. Without accumulated passion Nature would never rise above herself into Culture — which, above all, is Beauty. 'No thing is beautiful of itself; beauty

is created by Personality alone.' (3) But the glow of beauty that Personality gives to things is the warmth of accumulated, collective passion. And the light of beauty that Personality lets shine from things is the light that it causes to radiate from that warmth. And the sound of beauty that Personality draws forth in song from things is recreated out of the stifled cries of burning, massed desire." —

Thus the Lonely One stands apart from the masses and yet is not forsaken by them. His solitude is *concentration*, not *isolation*. His solitude is like that of the sun: in it the light lives from one centre, and precisely for that reason it is so deeply bound with the earth. Were the sun not solitary, it could neither illumine nor fertilise the earth into multicoloured life. So the solitary man is truly solitary: in constant communion of love with the mass, he sends to it his light of thought and his warmth of thought, from his one Origin.

What then, concretely, shall the Lonely One do for the masses?

We spoke just now of the faith-fantasies "which Spirit has yet to cultivate." But Spirit does not merely "cultivate" those fantasies — He "creates" them. His creative material is the unused passion of the masses; His creative organ, the thought of the lonely man. When His creation is completed, Spirit lets it descend upon the collective

humanity as a holy Revelation. Humanity receives it in faith, sensing the white wisdom that lives behind the coloured Revelation. Wherever such Revelation finds general belief, the multitude will live its wisdom as deeply or as superficially as it can, and artists will recreate it into works of art whose poetry everyone can enjoy — each according to his own degree of development. Medieval Catholic art, for instance, was no exclusive delight for a few; even the "common man" could taste it, more or less, according to his own capacity. In our own time no such art exists. The individuality of artists is no longer woven into the one Life of Man, and therefore, even if their art, as art, may still be so superior, it remains exclusive, enclosed within a small circle of connoisseurs. It no longer experiences the communicative solitude of the sun, but only the splendid desolation of salon luxury. This is because the old Revelation of Spirit has perished — *had to* perish, for its time had come — and because the new Revelation of Spirit is not yet fulfilled into that mighty massiveness which is needed to make it visible to collective humanity. But the one Spirit continues to work on within the lonely man, in constant communion of love with the least among men. His new Revelation shall one day become massive, living Reality.

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And now I must say the saddest thing; I must point out the enemies of the Lonely One — his enemies who are, nevertheless, the nearest to him: they live between the multitude and himself. In our time there is no true art of living together, yet there is art. It is by no means my intention to criticise modern art as art; but it must be said that it is, in its very essence, hostile to the Lonely One. It is she whom Spirit must overcome before His new Revelation can come to life. Modern artists insist so emphatically that it is not the subject which has artistic value, but the emotion in which the subject is experienced and expressed. Excellent! "Artistically" there is nothing to object to. But this emotion — *what is it?* It is unused collective passion. The heath landscapes in our paintings are not mere heaths and sheep — then they would not be art — but the lyrical reverie of an enraptured human soul, a purely mass-sentiment. The domestic interiors are not simply cosy compositions of charming incidents — then they would not be art — but the tenderness of intimate household dreaming, a purely mass-sentiment. The dramatic emotion that inspires the "son of the old people" is the suffering and the longing of *the* people. And yet modern painting does not turn *towards* the people. The people do not ask to see their own emotion, but the *beauty* of their emotion. Now that beauty does indeed live within modern art — but in such a way that only artists and

critics perceive it. Modern artists take a portion of the unused collective passion and transform it into beauty, for their own guild alone. Is that not — stealing? Is that not genuine theft — theft of cosmic force? Modern artists make use of part of that unused collective passion which the Spirit so greatly needs in order to complete His Revelation — His Revelation for all. Should not, then, the Lonely One wish away that art which lives for itself alone and consumes the creative material belonging to the Communicative, the Giver? What I have said of painting applies equally to modern poetry. "The simplest subject is good enough," say our poets; "the artistic value of a poem depends solely on the manner of experience and expression." Yes — that is, "artistically" speaking, entirely correct. But those "simple" subjects are subjects within everyone's reach, *charged with the unused passion of everyone* — which modern poets convert into beautiful sounds for connoisseurs alone. Is that not — stealing? And modern music! Oh, how deeply I can feel that the lonely Nietzsche had to wish away a Wagner — and all the more fervently, the lonelier and thus the more communicative he became. The sagas which Wagner transformed into operatic art had long ceased to be communal life that, having risen above the multitude as passion, returns to the multitude as beauty. The "subject" cannot acquit Wagner, if he too has

stolen — for his subject could no longer establish any rapport of beauty between himself and the multitude, to whom he owed something, since he made use of her unused passion. Did Wagner do that? Yes. What a vast, restrained mass-eroticism he transformed into beauty — for courtiers and well-paying patrons. In our own time the multitude too "enjoys" Wagner's work — but not as beauty. For the masses, Wagner is merely the man of sound and colour, who excites their passion, releases it, and lets it dissipate. "Wagner is a nervous disease," said Nietzsche.[1)] That is the accusation of the Lonely One.

Yet all things are still the things of the one Spirit. He will, after all, bring His new, truly human Beauty to completion.

How shall that come to pass?

I said, some pages ago, that Spirit lets His creation "descend upon collective humanity as a holy Revelation." That "descending" is meant quite literally. Human self-awareness begins, in natural order, with a vague feeling of cosmic unity — not with the exact observation of nearby realities. Therefore every human being will begin his awakening with the contemplation of distant, "foreign" things; and those distant things will then

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1) *Der Fall Wagner* ("*The Case of Wagner*"), Friedrich Nietzsche (1888). Schoenmaekers' citation—"*Wagner is een zenuwziekte*" ("*Wagner is a nervous disease*") from section 5 of this short book—is not a literal one.

come toward him, descend to him, and become familiar to him through the growth of consciousness. By “human” consciousness I mean a consciousness that is truly human, and thus remains in living fellowship with humanity. "Individual" consciousness is indeed the consciousness "of a human being", but not "human" consciousness. Beginning human consciousness always has something of the young Byron:

"I live not in myself alone; I become
"A part of all that is around me; and to me
"High mountains are a feeling."

High mountains: distant, foreign things that come toward us, that descend to us. A process of thought which begins with the exact observation of graspable objectivity is cut off from the great life of mankind. History confirms this. The first truly human thinking was cosmology, astronomy; and it became biology, anthropology, physics, chemistry. It is true that truly human thought begins with “the simple.” But what is simple is great — and at first, foreign. He who seeks the simple first in what is small and tangible will stiffen into individual consciousness. Individual consciousness may glitter — splendid as a gem — but it is petrification, severance, isolation; it is not mighty *personality*.

The Revelations of Spirit have already

undergone a long process of descent. The stars have become familiar to us, and the heavens have grown ever more earthly. Yet the Revelation of Spirit will remain of the wide cosmos. The new Revelation, too, will be one of cosmic insight — yet more familiar than the former, clearer and truer than the old legends, myths, and sagas; more verifiable in the nearness of reality, more realistic — in one word: *earthier*. In the literal sense, Spirit will again "renew the face of the earth."

If we were to attempt to predict that new collective Beauty in small particulars, we would make ourselves guilty of intellectual contrivances that divide and dissect, reversing the natural order of intellect and spirit. The intellect does not devise the spirit — the spirit enlightens the intellect. *The* Spirit lives, fully conscious, yet without the slightest calculation of cautious reason. He speaks; the intellect must listen — attentively, but without pretension.

We can, however, foresee what new art will do in the service of Spirit. We can foresee this without intellectual invention, because we can learn from what the great post-medieval masters have already shown us and made us hear — beyond all rational deliberation. *Rembrandt* and *Beethoven* have foretold the future of the new art of human fellowship. I do not say that those masters have already created such an art of fellowship,

but rather that they have foretold what such art must in essence become in the future. I regard them not merely as artists, but as prophets who have shown how the art of the future must reveal *cosmic* movements — and reveal them as immediate experiential reality, as beauty.

Rembrandt — the artist of light, is he not! What does that mean? Rembrandt has shown and made us admire light as what it truly is: the vertical cosmic phenomenon, the phenomenon of space. (12) Broken through his prismatic personality, light unfolds spatially, expanding into colours and tones. His art is, in its deepest essence, architecture — an art of space. For we now know that space is not a dead thing through which we wander from place to place, but a vertical movement whose phenomenon is light. Thus the art of Rembrandt is in its essence the same as that of temple-building — but with the prophecy which declares what kind of spatial art shall serve Spirit when all worship of a God-individual, and with it all church-building, shall have given place to the experience and expression of the personal-divine [1)]. Then the unfolding

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1) The "Beuron Art School" of the Benedictine monks has already understood that painting, in order to have true style, must possess an architectural character. Yet the Benedictine method is far too external: it gives *symmetry*, but no expansion, no *space*.

of colours must become "sacred", also for the multitude, which has always deified light in its living faith: "The life was the light of men, the true light which enlighteneth *every* man that cometh into the world." (John I.)

Beethoven, he too, not merely an artist, but a prophet: the prophet who prophesies Time itself. He who lets us experience Time itself as horizontal cosmic movement. (11) He who makes us hear how Time, after struggling tension, is at last fulfilled into living rest — because it is upheld by steadfast Eternity. And how all this takes place within the human soul. The struggling movement of Time within the human soul — that is the passionate element in Beethoven's art. Passion after passion, flowing into one another, colliding again with one another, yet continuing — rhythmically continuing, inevitably logical — thus do we experience Time in his music. And the Eternity that governs Time, stretches it out, holds it together, and brings it to rest in fully extended tension — that is the massive, the stately element in Beethoven's art. Thus shall the music of the future fellowship be, when the new massive Revelation of Spirit has descended into collective humanity. Then music shall be clearer and truer to what it once was — in floating vagueness, when the psalmists sang their God, "as it was in the beginning, is now, and ever shall be, world without end." Stately majesty, *style*, shall once again live in

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music, the immediate expression of Time-in-Eternity.

Sculpture too, whose calling it is to reveal radiative movement in art, (13) shall regain its *style*. The new Revelation of Spirit, we have said, will be *earthier* than the former. In the plastic arts this will mean that man will make ever less use of alien material in his creative forming, and ever more of his own, innermost earthliness — his body. The ennobled art of action, the dramatic art *as stylised gesture*, (23) will become the plastic art of the future. Insofar as stylised gesture is still to be found in our society, it remains almost entirely confined to the ritual of outworn religions. Yet it has already begun to free itself. It is a real promise for the future that the art of dance is emancipating itself from frivolous amusement and is rising more and more toward the stylised gesture.

All the arts are bound in living unity with these three: architecture, music, and drama. They will all share in that one process of ennoblement — the inclusion of art within *cosmic* consciousness.

Behind all the arts lives the Lonely Man — the thinker. He is no book-philosopher who constructs a system of contrived ideas, placing concepts side by side in outward order. But he is a mystic: he lets his thoughts, in inward unity, trans-

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cend their deepest Origin. He listens to the birth-content of the Word that has blossomed from humanity, and he contemplates the forms that have blossomed from nature. The multitude does not understand him, yet he thinks for the multitude — in constant communion of love with her. He offers the movement of his thought willingly to the Spirit, who in and through that lonely humanity comes to consciousness — and will express that consciousness in a Revelation of Beauty for all.

The thought of the Lonely One is his life in the Word, in which the unity of all art becomes truth. He unfolds his words — audible colours that are sounds; his words move rhythmically, flowing from concept to concept in a logical necessity, in a free and joyful necessity; and those words are images, images *that do not remain mere images*, but are promises of coming corporeality — corporeality of flesh and blood. This thinking the Lonely One offers to the Spirit.

The Spirit accepts his offering and, through him, comes to the spiritual knowing that is cosmic rapture. And the Spirit shall make that cosmic rapture tangible — in obedient material, charged with collective passion, tempered in collective passion. Then He will let His new Beauty descend upon the great humanity of Man.

That shall come to pass .... in time.